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THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS
Official Journal of the American Guild of Organists—Official Magazine of the Canadian College of Organists

Twenty-eighth Year—Number Nine

CHICAGO, U. S. A., AUGUST 1, 1937

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DESIGN OF NEW ORGAN FOR PLYMOUTH CHURCH

FAMOUS FANE IN BROOKLYN

Specifications of Aeolian-Skinner Four-Manual Which Is Under Construction—Some Pipes of Old Organ Preserved.

Plymouth Church of the Pilgrims in Brooklyn, which is to have a new four-manual organ, as announced in *THE DIAPASON* last month, is a church world-famous for its pastors—having been served by such men as Henry Ward Beecher, Newell Dwight Hillis and others—and likewise for its organists—such men as John Zundel, Harold V. Milligan and Harry Rowe Shelley. The Aeolian-Skinner Company, which is building the instrument, will make use of some of the pipework of the fine old organ which was famous in its day. The specification of the organ as it will be when completed is as follows:

GREAT ORGAN.

Open Diapason, 16 ft., 61 pipes.
First Open Diapason, 8 ft., 61 pipes.
Second Open Diapason, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute, 4 ft., 61 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Fourniture, 4 rks., 244 pipes.
Cymbel, 3 rks., 183 pipes.
Chimes, 25 tubes.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Gelgen Diapason, 8 ft., 73 pipes.
Rohrföte, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste (tenor C), 8 ft., 61 pipes.
Flute Celeste, 2 rks., 8 ft., 134 pipes.
Aeoline, 8 ft., 73 pipes.
Octave Gelgen, 4 ft., 73 pipes.
Flute Triangular, 4 ft., 73 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 5 rks., 305 pipes.
Bombard, 16 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Harp and Celesta, 61 bars.
Tremolo.

CHOIR ORGAN.

Dulciana, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Doppel Flöte, 8 ft., 73 pipes.
Violina, 4 ft., 73 pipes.
Nachthorn, 4 ft., 73 pipes.
Nazard, 2 2/3 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Tierce, 1 1/2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Tremolo.

SOLO ORGAN.

Flute, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
Tuba, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Tremolo.

PEDAL ORGAN.

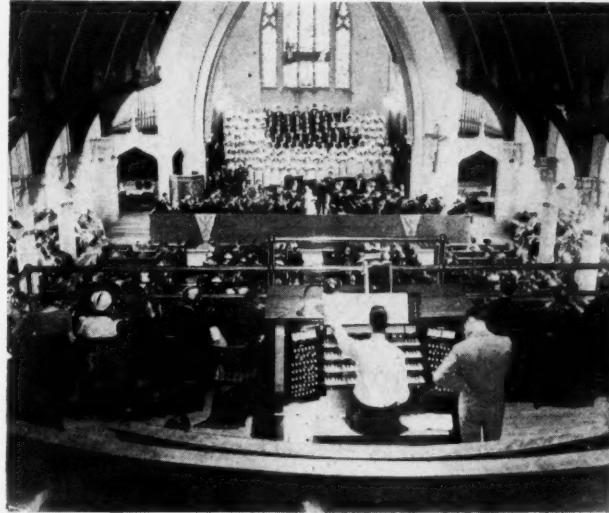
Diapason, 32 ft., 12 pipes.
Diapason, 16 ft., 32 pipes.
Violon, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Dulciana (Choir), 16 ft.
Gedeck (Swell), 16 ft.
Quint (Bourdon), 10 1/2 ft.
Octave (Open), 8 ft., 12 pipes.
Flute (Bourdon), 8 ft., 12 pipes.
Still Gedeck (Swell), 8 ft.
'Cello (Violone), 8 ft., 12 pipes.
Trombone, 16 ft., 32 pipes.
Trumpet (Swell), 16 ft.
Chimes (Great).

Preparations are being made in the console for the future installation of an echo organ.

Appointed to Omaha Church.

Appointment of Mrs. John Schroeder as organist of St. Paul's Lutheran Church, Omaha, Neb., is announced. She succeeds Dr. Carl Jesse, who resigned recently to become dean of Cheatham College, Jasper, Ala.

PRESENTING THE B MINOR MASS IN MONTREAL



THIS INTERESTING PICTURE was taken at a performance of Bach's Mass in B minor on June 8 by the Cathedral Singers of Montreal, a chorus conducted by Dr. Alfred E. Whitehead, the distinguished Canadian organist and composer. The conductor of the performance is Dr. Wilfrid Pelletier of the Metropolitan Opera, New York City. Graham George, Mus. B., F. C. O., A. R. C. O., is at the organ in

the chapel of St. Laurent College in Montreal, where the performance took place. Assisting Mr. George is F. L. McEaron, L. R. A. M. At the left of the console are Dr. Whitehead and Dr. Herbert Sanders. The chorus includes some of Montreal's best-known organists. The performance was an outstanding success and the *Montreal Gazette* said it marked a new epoch in choral art in that city.

KINDER ENDS LONG SERVICE PILCHER FORCES ARE BUSY

Leaves Holy Trinity, Philadelphia, After Thirty-eight Years.

After serving the Church of the Holy Trinity in Philadelphia for thirty-eight years, during which time his recitals there and the services arranged by him have become noted throughout the land, Ralph Kinder has resigned to accept an appointment as organist and choirmaster of St. Thomas' Episcopal Church, Whittemarsh, a fashionable suburban community of Philadelphia. Mr. Kinder assumes his new duties Oct. 1. A new Skinner organ is to be installed in this church by Christ-

Ralph Kinder was born in England Jan. 27, 1876, and was brought to this country when he was 4 years old. The family settled in Bristol, R. I., and his first position was at Trinity Church in Bristol. For many years he studied piano, organ and theory under Professor Hamilton C. Macdougall, who presided over the music at Wellesley College. In 1897 Mr. Kinder went to London and continued his studies under Dr. C. W. Pearce, Dr. E. H. Turpin, Edwin H. Lemare and Edward d'Ervy. On his return in 1898 he was appointed organist and choirmaster of Grace Church at Providence, R. I.

On Sept. 1, 1899, Mr. Kinder went to Philadelphia to assume the post at Holy Trinity Church, being brought to Philadelphia by the Rev. Floyd W. Tomkins when the latter became rector of Holy Trinity.

In addition to his church work Mr. Kinder has played recitals in many cities and large group of his pupils is carrying on the fine traditions he has inculcated in them. A special contribution by Mr. Kinder to the musical life of Philadelphia has been his series of January Saturday afternoon recitals, the thirty-eighth season of which last January was marked by four beautiful programs in which he was assisted by instrumental and vocal soloists. These recitals always were well attended.

Rebuild Richmond, Ind., Organ—Restore Flood-Damaged One in Ohio.

The factory of Henry Pilcher's Sons in Louisville is busy on a number of important contracts. The organ in Reid Memorial United Presbyterian Church at Richmond, Ind., is being completely modernized and a new three-manual console is to be installed. The instrument is one of forty sets of pipes and was built originally by Hooch & Hastings.

The old Pilcher organ in All Saints' Episcopal Church at Portsmouth, Ohio, the chests of which were damaged in the flood, is being restored, using some of the present pipes and combining these with several sets from St. Paul's Cathedral, Cincinnati, the organ of which is being dismantled. All other parts are new.

At the Welsh Neck Baptist Church, Society Hill, S. C., the Pilcher forces are replacing a Pilcher organ which was burned several years ago.

St. Joseph's Catholic Church, Wapakoneta, Ohio, has ordered a large two-manual Pilcher.

NEW ORGAN AT INDIANAPOLIS

Historic Second Presbyterian Church Orders a Kilgen.

The famous old Second Presbyterian Church of Indianapolis, which will soon celebrate its one hundredth anniversary, has awarded the contract for a three-manual organ to George Kilgen & Son, Inc., of St. Louis. Specifications and details will be published at a later date. The organ will be of classic tonal design and very comprehensive in tonal scope.

Charles F. Hansen, the well-known blind organist and recitalist, has presided at the old Hooch & Hastings organ in the Second Presbyterian Church for thirty-nine years and his fellow organists are congratulating him on the prospect of the new and modern instrument.

FOUR-MANUAL MÖLLER FOR WILSON COLLEGE

TO HAVE ABOUT SIXTY RANKS

Specification of Instrument, All Under Expression, by Virgil Fox—Miss Isabel D. Ferris to Preside Over New Organ.

Wilson College, at Chambersburg, Pa., one of the prominent colleges for women in the East, is to have a new four-manual organ. The contract to build the instrument of seventy-seven speaking stops and about sixty ranks of pipes has been awarded to M. P. Möller, Inc. Virgil Fox drew up the specifications in consultation with Miss Isabel D. Ferris, organist of the college, and the builders. The new organ will provide a fine instrument for recitals for the benefit of the students and for the growing organ department over which Miss Ferris presides. It adds one more to the long list of outstanding organs in American educational institutions.

The stop specification of the new instrument is to be as follows:

GREAT ORGAN.

1. Violone, 16 ft. 61 pipes.
2. Diapason, 8 ft., 61 pipes.
3. Flute Harmonic, 8 ft., 61 pipes.
4. Bourdon, 8 ft., 61 pipes.
5. Gemshorn, 8 ft., 61 pipes.
6. Octave, 4 ft., 61 pipes.
7. Flute Conique, 4 ft., 61 pipes.
8. Quint, 2 2/3 ft., 61 pipes.
9. Super Octave, 2 ft., 61 pipes.
10. Tierce, 1 1/3 ft., 61 pipes.
11. Fourniture, 4 rks., 244 pipes.
12. Trumpet (from Choir), 8 ft.
13. Chimes (Deagan A), 25 bells.
14. Harp, 61 notes.

SWELL ORGAN.

15. Flute Conique, 16 ft., 73 pipes.
16. Diapason, 8 ft., 73 pipes.
17. Stopped Diapason, 8 ft., 73 pipes.
18. Salicional, 8 ft., 73 pipes.
19. Flauto Dolce, 8 ft., 73 pipes.
20. Voix Celeste, 8 ft., 64 pipes.
21. Flute Celeste, 8 ft., 73 pipes.
22. Principal, 4 ft., 73 pipes.
23. Flute Triangular, 4 ft., 73 pipes.
24. Fifteenth, 2 ft., 61 pipes.
25. Plain Jeu, 4 rks., 244 pipes.
26. Double Trumpet, 16 ft., 73 pipes.
27. Trumpet, 8 ft., 73 pipes.
28. Oboe, 8 ft., 73 pipes.
29. Vox Humana, 8 ft., 61 pipes.
30. Clarion, 4 ft., 73 pipes.
31. Harp (from Choir), 8 ft.
32. Celesta (from Choir), 4 ft.
33. Tremolo.

CHOIR ORGAN.

33. Contra Gamba, 16 ft., 73 pipes.
34. Geigle Principal, 8 ft., 73 pipes.
35. Concert Flute, 8 ft., 73 pipes.
36. Dulciana, 8 ft., 73 pipes.
37. Unda Maris, 8 ft., 73 pipes.
38. Gemshorn (unit), 4 ft., 73 pipes.
39. Rohrflöte, 4 ft., 73 pipes.
40. Rohr Nazard, 2 2/3 ft., 61 pipes.
41. Gemshorn Nazard (unit), 2 2/3 ft.
42. Gemshorn Fifteenth (unit), 2 ft.
43. Gemshorn Tierce (unit), 1 1/3 ft.
44. Gemshorn Larigot (unit), 1 1/3 ft.
45. Cornet, 4 rks., 244 pipes.
46. Double Trumpet, 16 ft., 73 pipes.
47. Trumpet, 8 ft., 73 pipes.
48. Clarinet, 8 ft., 73 pipes.
49. Harp, 61 bars.
50. Celesta, 61 notes.
51. Tremolo.

SOLO ORGAN.

50. Concert Flute (Harmonic), 8 ft., 73 pipes.
51. Gamba, 8 ft., 73 pipes.
52. Gamba Celeste, 8 ft., 73 pipes.
53. Quintadene, 8 ft., 73 pipes.
54. Quintadene Celeste, 8 ft., 64 pipes.
55. English Horn, 8 ft., 73 pipes.
56. French Horn, 8 ft., 73 pipes.
57. Tuba Mirabilis, 8 ft., 73 pipes.
58. Chimes (from Great), 25 notes.
59. Tremolo.

PEDAL ORGAN.

59. Bourdon, 32 ft., 7 pipes.
60. Diapason, 16 ft., 32 pipes.
61. Contra Bass, 16 ft., 32 pipes.
62. Violone (from Great), 16 ft.
63. Bourdon, 16 ft., 32 pipes.
64. Contra Gamba (from Choir), 16 ft.
65. Flute Conique (from Swell), 16 ft.
66. Quint (from Swell), 10 1/2 ft.

67. Octave, 8 ft., 32 pipes.
 68. Bourdon, 8 ft., 12 pipes.
 69. Concert Flute (from Choir), 8 ft.
 70. Flute Conique (from Swell), 8 ft.
 71. Super Octave, 4 ft., 12 pipes.
 72. Traverse Flute, 4 ft., 32 pipes.
 73. Sesquialtera (12-17), 2 rks., 64 pipes.
 74. Bombarde, 16 ft., 32 pipes.
 75. Double Trumpet (from Swell), 16 ft.
 76. Bombarde, 8 ft., 12 pipes.
 77. Trumpet (from Swell), 8 ft.

In addition to the usual complete equipment of mechanical accessories and couplers, including eight pistons each for the swell, great and choir, six for the solo and eight general pistons, the sforzando will be operated both by a pedal and a piston and there will be a special reversible piston adding or taking off all 16-ft. stops, affecting both speaking stops and couplers.

The entire organ will be under expression.

Summer Recitals by Milligan.

During the heat of July, when the majority of New York organists are taking their vacations, Harold V. Milligan, Mus.D., F.A.G.O., has given Sunday afternoon recitals at the famous Riverside Church, where he presides over the music. His programs have been devoted to compositions of men of various nationalities. On July 11 he played: Largo, Tartini; "Aspiration," Bossi; Rigaudon, Campra; Pastorale and "Picee Heroique," Franck; Chorale in D minor, Andriessen; Improvisation from Suite in D and Toccata, Foote. The offerings on the afternoon of July 17 were the following: Prelude and Sarabande, Corelli; Adagio and Allegro Spiritoso, Galuppi; "Prayer" and Fugato on a Basque Theme, De Erauzquin; Canzona, Karg-Elert; Chorale, Madrigal, "Legende" and Allegro maestoso from Second Symphony, Vierne.

New Work for Casselberry.

Henry R. Casselberry has resigned as music supervisor in the Marshallton, Del., consolidated schools to accept a similar position in the Upper Merion township schools, Bridgeport, Pa., where he begins his duties in September. Mr. Casselberry was graduated from Temple University in 1936 with the degree of bachelor of science and education. Since his graduation he has been working toward a master's degree. He is retaining his position as minister of music at the Presbyterian Church, Wayne, Pa., where he has been since September, 1932, conducting the choir and playing the organ. He has played opening recitals on the Everett Orgatron in the Third Christian Science Church and the Tioga Methodist Church, both in Philadelphia. This summer he is conducting a class in "The Pedagogy of Theory" at his studio.

Goes to Europe for Study.

Having sailed for France June 23, Edward A. Flinn, Jr., of Oklahoma City will spend the summer studying at Fontainebleau. Mr. Flinn will study organ under Marcel Dupré and composition under Madame Boulanger. He will return to Oklahoma City in September. Mr. Flinn has been organist at the English Lutheran Church. At the annual election of officers of the Oklahoma City Chapter of the American Guild of Organists in June he was elected dean.

THE DIAPASON.

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FRANK E. WARD, SUB-WARDEN



FRANK E. WARD, SUB-WARDEN of the American Guild of Organists and well-known composer and organist, will become a member of the theory department of the Guilmant Organ School when the season opens Oct. 5.

Hugh Ross, one of America's foremost choral conductors; Grace Leeds Darnell, an authority on children's choirs, and Amy Ellerman, distinguished recitalist and vocal teacher, will be in charge of the choir training department of the school.

VISITORS AT DIAPASON OFFICE.

Visitors from distant points who registered at the office of THE DIAPASON in July included the following:

Harold Schwab, Boston, Mass.
 Joseph Fischer, New York City.
 George M. Kremer, Lake Charles, La.
 William R. Cornelius, Hollywood, Cal.
 H. S. Fargher, St. Louis, Mo.
 C. F. Dunn, New Britain, Conn.
 Mrs. Cozine Hynson Case, Texarkana, Tex.
 Harold Tower, Grand Rapids, Mich.
 John Stark Evans, Eugene, Ore.
 Cassius W. Gould, Jr., Oak Grove, La.
 Frank K. Owen, Minneapolis, Minn.
 Frank Taylor, Kalamazoo, Mich.
 Carleton H. Bullis, Cleveland, Ohio.
 Alvin W. Keiser, Manchester, Iowa.
 Ernest Prang Stamm, St. Louis, Mo.
 Sterling Marshall, Houghton, Mich.

Recital Series at Smith College.

A series of bi-weekly recitals is being presented during the six weeks' session of the Smith College summer school of music at Northampton, Mass., by Wilson T. Moore of the Smith College department of music. On the second program, July 8, the last two numbers, Cantilene, by Vierne, and Finale from Eighth Symphony, Widor, were played in memory of the two great French organists and composers who died recently. The complete program was as follows: Prelude, Frescobaldi; Fuga, Pescetti; Suite, Purcell; Dorian Prelude, Bach; Aria and Fugue in F minor, Handel; Allegro from First Symphony, Maquare; "Magnificat" and "Premiere Verte des Psalms," from "Communion Vespers," Dupré; "The Old Castle," Moussorgsky; "Cortège," Debussy; Cantilene, Vierne; Finale from Eighth Symphony, Widor.

S. R. WARREN



WARREN JOINS HALL STAFF

Descendant of Family of Organ Builders Technical Director.

Samuel R. Warren has been appointed technical director of the Hall Organ Company, West Haven, Conn., and assumed his duties there May 15.

Mr. Warren comes from a long line of well-known organ builders in Canada. His great-grandfather, S. R. Warren, went from Boston to Montreal in 1836 and built his first organ for Notre Dame Cathedral of that city. The Warren family built over 2,000 organs in Canada, including large four-manuals. One of the first electro-pneumatic organs in America was built by the Warren family and installed in Massey Music Hall, Toronto, about 1885. The tonal tradition of the Warren organ was influenced largely by Roosevelt and by English and European work, through the exchange of ideas. Low pressures and adequate harmonic development through proper scaling and the extensive use of mixtures were the rule. The great organ was never enclosed by them and until the last few years the choir division was unexpressive. Mr. Warren for the last ten years had been on the staff of the Estey Organ Company.

Mr. Warren's early career was closely associated with musical circles in Toronto, as his mother's father, the late F. H. Torrington, was organist and choir master of the Metropolitan Methodist Cathedral of Toronto for over thirty years, conductor of the Toronto Philharmonic Society and head of the Toronto College of Music. The late Samuel P. Warren, for many years organist of Grace Church, New York, and known to many for his compositions and teaching, was Mr. Warren's great-uncle.

Mr. Warren holds several patents in connection with organ actions and has also contributed to the organ tonally. At West Haven he has at his disposal a modern plant, fully equipped for the manufacture of organs, and a group of fine craftsmen to produce the work he will design. George A. North has been president and treasurer of the Hall Company for over thirty years and has guided the destinies of the company during this period. Practical assistance in design and construction will be Mr. Warren's task, with the aid of C. R. and E. H. North and F. Campkin, all long associated with the company, with a background of the best experience.

IN THIS MONTH'S ISSUE

Wilson College, Chambersburg, Pa., is to have a new four-manual organ, to be built by M. P. Möller, Inc.

Plymouth Church of the Pilgrims, Brooklyn, N. Y., famous for its preachers and its music, awards to the Aeolian-Skinner Company the contract for a new four-manual organ.

Other new organs the specifications of which are presented are three-manuals by Kilgen for the Central Synagogue, New York City; by Reuter for the Citadel at Charleston, S. C.; by Estey for All Saints' Episcopal Church, Atlantic City, N. J., and by Aeolian-Skinner for Westminster Presbyterian Church, Grand Rapids, Mich.

Ralph Kinder leaves Holy Trinity Church, Philadelphia, after service of thirty-eight years.

Arthur Poister of Redlands University, in California, is appointed to succeed George H. Fairclough, retired, as organist of the University of Minnesota.

Laurel E. Yeamans, professor of organ at Oberlin, and prominent as an organist, composer and writer, died at Oberlin July 4.

Dr. Charles H. Mills, for the last twenty-three years head of the music department at the University of Wisconsin, dies in Madison after long career as an organist.

The three hundredth anniversary of the birth of Dietrich Buxtehude is celebrated in Lübeck, where he spent nearly all of his life, and throughout Germany.

Canadian College of Organists announces program for its annual convention, to be held in Toronto, Aug. 30 to Sept. 1.

ERNEST

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RECITALS

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PORTER HEAPS

RECITAL ORGANIST
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AVAILABLE TOGETHER OR SINGLY FOR CONCERTS
 AND FESTIVALS
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 DE PAUL UNIVERSITY SCHOOL OF MUSIC
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ARTHUR HOWES

A.B., F.A.G.O.

PREPARATION FOR GUILD EXAMINATIONS

SAINT JOHN'S CHURCH
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LAUREL E. YEAMANS
OF OBERLIN IS DEAD

HELD IMPORTANT POSITIONS

Was Professor of Organ at Conservatory and Organist at Cleveland Church—Prepared Definitions of Organ Terms.

Laurel Everett Yeamans, Mus. B., A. A. G. O., professor of organ in the Oberlin Conservatory of Music, and organist and choirmaster of the Euclid Avenue Christian Church, Cleveland, died July 4 after a short illness. Funeral services were held Tuesday afternoon, July 6, in Oberlin.

Professor Yeamans is survived by his mother, Mrs. E. J. Yeamans of Oberlin, and a brother, Avery Yeamans of Lorain, Ohio.

One of the most important tasks carried out by Professor Yeamans was that of preparing all the definitions of words concerning the organ for the latest edition of Webster's New International Dictionary. His work, which involved extensive research, the result of which was the most comprehensive vocabulary on the organ and organ music ever presented in a general dictionary, was described in *THE DIAPASON* in July, 1935.

Professor Yeamans was born in La Grange, Ohio, July 11, 1890. He received the degree of bachelor of music at the age of 19 and the same year passed the Guild associateship tests. After being graduated from Oberlin in 1910 he was for three years director of the conservatory of Leander Clark College, Toledo, Iowa. From Iowa he came to Chicago, where for eight years most of his work was in the theater. After two years' war service he returned to Chicago and then went to New York, continuing in the same line of work. After a year in New York he received a second call to return to his *alma mater* to teach, and this time accepted. He had been teaching in Oberlin the last sixteen years, except for two years spent in Paris, where he studied with Bonnet and Vierne. While in Paris he substituted for five weeks as organist and director at the American Episcopal Cathedral for Lawrence K. Whipp. Later he became organist and director at the old American Church on the Rue de Berri, and was there for the last fourteen months of his stay in Paris.

In addition to his work as a teacher and organist Professor Yeamans displayed unusual ability as a creative artist. His published works include the charming children's operetta "Little Red Riding Hood," a "Prayer," for organ, and "Only One Prayer Today," an anthem for mixed voices. His Christmas cantata "The Nativity" has been given with marked success in Europe and America. His manuscripts include several operettas which had been performed in Oberlin and many shorter vocal and instrumental numbers.

Taking Choir Group to Europe.

C. Harold Einecke of the Park Congregational Church of Grand Rapids, Mich., is taking a group of members of his chancel and chapel choirs on a tour of Europe. The party of twenty-seven will sail on the Bremen Aug. 4 and will visit six countries, returning Sept. 11. Mr. Einecke and his group will attend folk music festivals in Frankfort and Bonn, the Wagner festival at Munich and the festival at Salzburg, as well as the exposition in Paris and the Three Choirs Festival in Gloucester, England. They have a special invitation to be the guests of Gunther Ranni at St. Thomas Kirche in Leipzig and Dr. Ernest Bullock at Westminster Abbey in London and will sit in the choir loft.

A. Menkhous, organist of St. Joseph's Catholic Church at Fremont, Ohio, for sixty-two years, celebrated his eighty-first birthday anniversary June 1 by playing at all services in the church as usual. Mr. Menkhous arrived in Fremont Sept. 18, 1876, from Hanover, Germany, in response to an advertisement for a church organist. He estimates that he has played for more than 1,700 funerals and 1,800 weddings.

LAUREL E. YEAMANS



B. R. LABERGE TAKES BRIDE

Claire Coci, Organist, Married to Impresario in New Orleans.

The marriage of Miss Claire Coci, daughter of Mrs. Joseph Coci of New Orleans, to Bernard R. Laberge of New York City took place Monday morning, July 26, at the Church of the Immaculate Conception in New Orleans. The bride is a young organist of unusual talent, who has established an enviable reputation by her playing. Mr. Laberge is the well-known organ impresario, who occupies a unique place in the organ world, having managed not only a number of the most famous recitalists of America, but a majority of the foreign artists who have come to this side of the ocean. Mr. and Mrs. Laberge will make their home in New York after a wedding trip.

BLIND PLAYER AT OLD POST

Shannon Resumes Indianapolis Position He Held Forty-two Years.

William T. Shannon, the blind musician who served as organist of the First United Presbyterian Church, Indianapolis, Ind., for forty-two years, returned to his post July 4 after an absence of ten years. Mr. Shannon began his service as organist of the church in 1885 and remained until 1927, when illness forced him to retire from active duty.

Mr. Shannon has been a teacher of music at the Indiana School for the Blind forty-five years. He was appointed principal of the music department seven years ago. He is a charter member of the Indiana Chapter of the American Guild of Organists.

When Mr. Shannon was 12 years old a shooting accident destroyed the sight of both eyes. He was graduated from the Indiana School for the Blind in 1892.

Miss Donna Alles was organist and director in the absence of Mr. Shannon.

Summer Recitals by Heeremans.

Harold Heeremans of the New York University faculty is conducting a summer organ course at the Suffolk Conservatory of Music and Arts, Riverhead, Long Island, and is delivering a series of lectures on musical topics. He is also playing a series of recitals at Grace Church in Riverhead. At the first of these, on July 22, his program was made up as follows: Introduction and Toccata; Walond; Prelude in Olden Style, Greenfield; "Suite Gothique," Boellmann; Aria, Heeremans; "Sportive Fauns," d'Antalffy; "Ave Maria," Henselt; Scherzetto, Vierne; Finale (Symphony 1), Maquare.

Travels of C. Whitney Coombs.

C. Whitney Coombs, the American composer and organist, who is spending his time in travel in all parts of the world since his retirement from active service, has been in Denmark and Sweden for the early summer. He departed from Stockholm July 15 and on Aug. 12 plans to sail for the Near East, passing the fall in Palestine and the winter probably in Egypt.

MAITLAND WITH ORCHESTRA

Plays His Festival Overture, "Victory," at Philadelphia Concert.

Rollo F. Maitland, Mus. D., played his Festival Overture, "Victory," for organ and orchestra, with the Philadelphia Civic Symphony Orchestra at Irvine Auditorium June 9. The work was well received by the audience. J. W. F. Leman was the conductor. On July 23 Dr. Maitland played the Introduction and Finale from Guilmant's Premiere Symphony and the Liszt Symphonic Poem, "Battle of the Huns," with the same organization at the same place, under the direction of the Belgian-American conductor Armand Balendonek, as guest conductor. This concert by the Civic Symphony was one of the events in connection with the summer school of the University of Pennsylvania, and began with a short Bach organ program by Dr. Maitland, including the following numbers: Chorale Prelude, "Wir glauben All' an Einen Gott," Adagio in A minor, Fugue a la Gigue and Toccata and Fugue in D minor. He also was requested to improvise on themes submitted by Mr. Balendonek.

Dr. Maitland's summer course at Zeckwer-Hahn Philadelphia Musical Academy began June 28 and will continue till Aug. 6. He has three classes in theory and composition, which while small, are interesting.

Dr. Maitland is substituting for N. Lindsay Norden at the First Presbyterian Church in Germantown in July and the first Sunday in August.

Marguerite Maitland played her first church service July 18, and is substituting for five Sundays at St. Luke's M. E. Church, Bryn Mawr. Miss Anita Gane, a graduate of the School for the Blind, at Overbrook, is the regular organist. Now there are two full-fledged organists in the Maitland family.

Middelschulte Plays in Germany.

Dr. Wilhelm Middelschulte of Chicago, who is passing the summer in Europe, was heard in a recital at the Pauluskirche in Hamm, Westphalia, June 27, and in the Reinoldikirche of Dortmund July 7. The following week he played Beethoven's Ninth Symphony at an open-air orchestral performance in the Königsplatz in Munich. On the same program he was at the organ for parts of the Bruckner Fifth and Fourth Symphonies and for Wagner's "Tristan." The recital at Hamm won high praise from the critics of the Westphalian newspapers for Dr. Middelschulte, whose offerings on this occasion included: Fourth Concerto, in F major, Handel; Sonata, Bassani; Fugue, van den Ghene; Sonata in C major, Mozart; Intermezzo and Finale from "Concerto Eroica," Hans T. Meyer; "Prayer," Framviller; "Perpetuum Mobile" and Passacaglia, Middelschulte; Toccata in F major, Pastorale and Toccata and Fugue in D minor, Bach.

Mrs. Gertrude K. Fulton of Valhalla, N. Y., organist of the Valhalla Memorial Methodist Church, was killed in an automobile accident June 28. The car in which she was riding was pushed into a pole when struck by another automobile from the rear.

ATLANTIC CITY CHURCH BUYS AN ESTEY ORGAN

THREE-MANUAL IS DESIGNED
All Saints' Episcopal Places Order for Instrument of Twenty-two Sets of Pipes and Thirty-five Speaking Stops.

All Saints' Episcopal Church in Atlantic City, N. J., is to have a three-manual organ, and the contract has been awarded to the Estey Organ Corporation of Brattleboro, Vt. It is to be an instrument of twenty-two sets of pipes and chimes, and a total of thirty-five speaking stops.

The instrument was sold through the Philadelphia Estey office, in charge of Bowers & Boyer. The rector of All Saints' Church is the Rev. George L. Whitmeyer, who handled the matter for the church.

Following is the stop specification of the new organ:

GREAT ORGAN.
1. Open Diapason, 8 ft., 61 pipes.
2. Melodia, 8 ft., 61 pipes.
3. Gemshorn, 8 ft., 61 pipes.
4. Octave, 4 ft., 61 pipes.
5. Twelfth, 2 2/3 ft., 61 pipes.
6. Fifteenth, 2 ft., 61 pipes.
7. Trumpet, 8 ft., 61 pipes.
7 1/2 Chimes (Deagan), 21 notes.

SWELL ORGAN.
8. Open Diapason, 8 ft., 73 pipes.
9. Stopped Diapason, 8 ft., 85 pipes.
10. Salicional, 8 ft., 73 pipes.
11. Voix Celeste, 8 ft., 61 pipes.
12. Octave, 4 ft., 73 pipes.
13. Flute d'Amour (from No. 9), 4 ft., 73 notes.
14. Nazard (from No. 9), 2 2/3 ft., 61 notes.
15. Flautino (from No. 9), 2 ft., 61 notes.
16. Cornet (17, 19, 22), 3 rks., 183 pipes.
17. Oboe, 8 ft., 73 pipes.

CHOIR ORGAN.
18. Contra Dulciana, 16 ft., 97 pipes.
19. Geigen Diapason, 8 ft., 73 pipes.
20. Gamba, 8 ft., 73 pipes.
21. Dulciana (from No. 18), 8 ft., 73 notes.
22. Viole d'Orchestre, 8 ft., 73 pipes.
23. Harmonic Flute, 4 ft., 73 pipes.
24. Dulcet (from No. 18), 4 ft., 73 notes.
25. Dulcet Twelfth (from No. 18), 2 2/3 ft., 61 notes.
26. Dulcet Fifteenth (from No. 18), 2 ft., 61 notes.
27. Dulcet Seventeenth, 1 1/2 ft., 61 notes.
28. Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.
29. Double Open Diapason, 16 ft., 56 pipes.
30. Bourdon, 16 ft., 44 pipes.
31. Contra Dulciana (from No. 18), 16 ft., 32 notes.
32. Octave (from No. 29), 8 ft., 32 notes.
33. Flute (from No. 30), 8 ft., 32 notes.
34. Dulciana (from No. 18), 8 ft., 32 notes.
35. Super Octave (from No. 29), 4 ft., 32 notes.

Gaul's String Compositions Heard.

The Federal Symphony Orchestra, Dr. Joseph Rauterkaus, conductor, has been featuring Harvey Gaul's suite, "From an Indian Log House," on the symphony programs. The work was played at Indiana State College, California State College and Carnegie Music Hall. The suite includes "Seneca Funeral Dirge" and "Tuscarora String Bean Dance." The Cincinnati String Quartet played "Tennessee Devil Tunes" over the "Red" network on a national hook-up.

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WRITE NOW!

POISTER IS APPOINTED
TO MINNESOTA POST

WILL SUCCEED FAIRCLOUGH

Well-Known Organist Goes to University at Minneapolis in Fall—Has Been at Redlands University, California, Since 1928.

Word comes from Minneapolis of the selection of Arthur W. Poister to be the organist of the University of Minnesota. Mr. Poister will succeed George H. Fairclough, whose retirement under the age rule governing faculty members of the university has been recorded in THE DIAPASON. Mr. Poister will take up his new duties in the fall and will preside over the large Aeolian-Skinner organ.

Since 1928 Mr. Poister has been professor of organ and theory at Redlands University, in California. He has been heard in recitals in all parts of America and has established an enviable reputation as a brilliant performer as well as a serious student.

Arthur Poister was born June 13, 1898, at Galion, Ohio, of German ancestors. He attended the Galion public schools and at the age of 14 years began playing in the Episcopal Church. During his high school days he was organist of the German Reformed Church in Galion. From 1917 to 1919 he studied under Edwin Arthur Kraft in Cleveland and then he studied public school music at the American Conservatory of Music in Chicago and at the same time took piano under Joseph Lhevinne. In 1920 Mr. Poister went to Sioux City, Iowa, to become director of high school music and for five years he was also organist and choirmaster of the First Congregational Church of Sioux City. In 1926 he passed the associateship examination of the American Guild of Organists and the same year received the bachelor of music degree from the American Conservatory after study of the organ under Wilhelm Middelschulte and theory with Leo Sowerby and Arthur Olaf Andersen. Then for two years he was a pupil of Marcel Dupré in Paris. He returned to his duties at Sioux City for a year, followed by another year with Dupré. In 1931 he received the master of music degree.

In his nine years at Redlands University Mr. Poister introduced vespers recitals which have been a feature of the academic year. Having made an intensive study of Bach's works, he presented the complete organ literature of Bach in twenty recitals and twelve lectures from November, 1929, to March, 1930.

In 1923 Mr. Poister married Miss Mary Richards Jones of Pittsburgh, an honor graduate of Hood College, Frederick, Md. Mrs. Poister completed the work for her master's degree in history at Claremont College in 1933 and studied at the University of Leipzig two years ago.

Mr. Poister played at the general conventions of the A. G. O. in Indianapolis in 1931 and in Cleveland in 1933 and at the convention of the N. A. O. in Los Angeles in 1930, giving a Bach program on the latter two occasions.

White Plains Choir Wins.

At the recent finals of the junior choir contest sponsored by the Music Education League in New York, the first award of a silver cup went to the junior choir of the First Baptist Church, White Plains, N. Y., of which

ARTHUR W. POISTER

COLLEGE IN THE SOUTH
TO HAVE REUTER ORGAN

FOR CHAPEL OF THE CITADEL

State Institution at Charleston, S. C., Known as "West Point of the South," Places Order for Three-Manual Instrument.

The board of visitors of the Citadel at Charleston, S. C., has awarded to the Reuter Organ Company of Lawrence, Kan., the contract to build the organ for the magnificent new chapel near completion there. The Citadel, a state institution, is the military college of South Carolina. It was established in 1842 and for many years was referred to as the "West Point of the South." General Charles P. Summerall is president of the school. Colonel L. S. LeTellier and Colonel John Anderson, both of the faculty, were also active in the organ purchase. Colonel Anderson is the organist and will preside at the new organ.

The instrument is to be a three-manual of substantial proportions and of largely straight design. The great and most of the pedal will be unenclosed. The entire instrument will be placed in one large chamber to the left of the chancel, with the egress of tone through openings both to the chancel and to the nave. Installation of the organ is planned for October.

Following is the tonal design of the organ:

GREAT ORGAN.
Double Open Diapason, 16 ft., 61 pipes.
Open Diapason, 8 ft., 61 pipes.
Principal Flute, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Mixture, 2 rks., 122 pipes.
Tromba, 8 ft., 61 pipes.
Chimes (enclosed), 25 tubes.
Rohr Flöte (from Swell), 8 ft.
Salicional (from Swell), 8 ft.
Aeoline (from Swell), 8 ft.
Flute Triangular (from Swell), 4 ft.

SWELL ORGAN.
Bourdon, 16 ft., 73 pipes.
Geigen Principal, 8 ft., 73 pipes.

Rohr Flöte, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.

Flute Triangular, 4 ft., 73 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 3 rks., 183 pipes.
Bombard, 16 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.

CHOIR ORGAN.

Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Flute d'Amour Twelfth, 2½ ft., 61 notes.
Flute d'Amour Fifteenth, 2 ft., 61 notes.
Clarinet, 8 ft., 73 pipes.
English Horn, 8 ft., 61 bars.
Harp, 8 ft., 73 pipes.
Harp, 4 ft., 49 notes.

PEDAL ORGAN.

Open Diapason, 16 ft., 32 pipes.
Violone, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedekkt (from Swell), 16 ft.
Octave, 8 ft., 12 pipes.
Flute, 8 ft., 12 pipes.
Bombard (from Swell), 16 ft.
Chimes (from Great).

Visits New English Organ.

The members of the Organ Club of London received an invitation from Malcolm Davey, organist of the South Norwood Methodist Church, and Llewellyn Simon of Rushworth & Dreaper to visit this church June 12 for the purpose of hearing and inspecting the new organ which was opened Feb. 13. The organ is divided, with a detached console, and has three manuals controlled by seventy-eight stop-keys. The proceedings were opened by Mr. Davey, who played the following numbers: "Allegro Marziale," Greenhill; Toccata and Fugue in D minor, Bach; Air and Gavotte, Arne au Wall; Chorale Improvisations, Op. 65, Karg-Elert; Tuba Tune, Lang; Two Sketches on Verses from the Psalms, Whitlock. At the conclusion of Mr. Davey's recital Mr. Simon spoke on "Extension versus Straight Organs." This was followed by tea in the church hall, provided by Rushworth & Dreaper, Ltd.

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EPISCOPAL
CHURCH

Atlantic City, N. J.

has purchased a three-manual Estey for installation in the fall.

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**Bach in Blue Ridge:
Fostered by Recitals
of John S. Gridley**

JOHN S. GRIDLEY



In the city of Cumberland, Md., historic civil war town nestling in the Blue Ridge Mountains, the Bach tradition is fostered by an organist and business man who for several years has played an annual recital of the works of the great master and plans a series of twelve recitals a year in the future. This man is John S. Gridley, a native of Missouri who received his introduction to church music, as have so many prominent organists, in the church in which his father preached. Since October, 1934, Mr. Gridley has been at the First Presbyterian Church of Cumberland, where he presides over a beautiful new Möller organ. In the June DIAPASON there appeared an account of his 1937 Bach recital. The first of these programs was played in B'r Chayim Temple, where Mr. Gridley also is organist, March 31, 1935, on a seven-stop organ. Throughout the performance of two and one-half hours, in which eight works were played, complete silence prevailed in the audience and only four persons left before the end of the program.

Mr. Gridley's Bach recital this year, which was attended by about 200 people, was intended to give music-lovers another taste of Bach, but for the future he plans to give a complete series of twelve annual recitals of all the organ works, arranged in the approximate order of their composition. This series is to culminate in 1950, the bicentenary of Bach's death.

John S. Gridley was born July 15, 1893, at Kidder, Mo. His father was a Congregational minister. From his ninth to his twenty-third year he lived in Parsons, Kan. For one year he attended the University of Kansas. In Parsons he studied piano and organ with Mrs. E. W. Boardman. Then he went to Oberlin and studied from 1913 to 1917 under the late Dr. George W. Andrews. Upon graduating from Oberlin in 1917 he enlisted in the Marine Corps and served for two years, eight months of which time was spent in France. Upon his discharge he spent one year in Clifton Forge, Va., going from there to Norfolk in 1920 to become organist and choirmaster of Old St. Paul's Church. The following year he took charge of the music at Ghent Methodist Church, where he remained three years. During this period he was responsible for the first recital Marcel Dupré played in Virginia, which occurred at Ghent in February, 1923.

In 1923 Mr. Gridley married Mrs. Virginia Storminger of Norfolk. In September, 1924, he went to Cumberland as organist and choirmaster of Emmanuel Episcopal Church, on the site of old Fort Cumberland, which will be prominent in the sesquicentennial celebration to occur the second week in August. He remained there for eight years.

His church work is to Mr. Gridley an avocation, and during the week he holds a position on the staff of the Celanese Corporation of America.

Mr. Gridley has two relatives who are also musical—a sister, Mrs. Grace Wilim, a pianist and teacher in Colorado Springs and author of "The Appreciation of Music" (Macmillan, 1928) and "A History of Music" (Dodd, Mead & Co., 1933), and a niece, Lilian Pettibone, a pianist and teacher in Portland, Ore.

Kilgen for Aurora, Ill.

George Kilgen & Son of St. Louis have received an order for a two-manual organ for St. John's Evangelical Church at Aurora, Ill. The organ will have seven ranks of pipes, with chimes and one pedal extension. The console will be of the stop-key type and the entire organ will be under expression.

Judge Wade Walker, organist and master of the choristers of the Jesse Lee M. E. Church of Ridgefield, Conn., was the official organist at the annual Westchester County flower show held in the County Center at White Plains, N. Y., during June. This is the fifth year Judge Walker has occupied this position.

LYON ENDS RECITAL TOUR

Plays in Many Cities in California and Pacific Northwest.

John McDonald Lyon has returned to his home in Seattle after finishing the second of his recital tours of 1937. He appeared in a number of cities on the Pacific coast and his performances evoked highly favorable criticisms. On his first tour, in May, Mr. Lyon played in the Northwest. In June he went to California. The following were among his dates:

May 20—Sixth Avenue Baptist Church, Tacoma, Wash.
May 25—First Methodist Church, Arlington, Wash.
May 27—Olivet Baptist Church, New Westminster, B. C.
June 13—First Methodist Church, Fresno, Cal.
June 18 and 19—St. Stephen's Episcopal Church, San Luis Obispo, Cal.
June 21—Church of the Incarnation, Santa Rosa, Cal.
June 23—St. John's Lutheran Church, San Francisco.
June 27—St. Mary's College, Moraga, Cal. (recital of works of Bach and his forerunners).
June 28—St. Paul's Episcopal Church, Oakland, Cal.

The following program, played at St. John's Lutheran Church, San Francisco, June 23, is an example of the offerings of Mr. Lyon on his tour: Prelude and Fugue in G minor, Bach; Chorale Prelude, "O Man, Bewaen Thy Fearful Sin," Bach; Contrapunctus I, from "The Art of Fugue," Bach; Fantasia and Fugue in C minor, Bach; "Benedictus," Reger; Fantasie in A, Franck; "Cortege and Litane," Dupré; Four Pictures from "Les Heures Bourguignonnes," Jacob; "Rejoice, Ye Pure in Heart," Sowerby.

Mr. Lyon's summer recital series at the Catholic cathedral in Seattle began Sunday evening, June 11, and will continue until the middle of September. He plans to play another series of works of Bach and his forerunners. This year the series will embrace a performance of Frescobaldi's "Fiori Musicali" and the performance of some little-known works of old English composers. That part of the series devoted to Bach will include the complete "Orgelbüchlein," with various other works.

Appointed to Fort Wayne Church.

Recent appointments to Zion Evangelical Lutheran Church, Fort Wayne, Ind., include that of Clare Edwards as organist and of George G. Arkebauer as teacher and choirmaster. Mr. Arkebauer will also direct the Fort Wayne Lutheran Choral Society of seventy-five voices. Mr. Edwards was formerly organist at the Broadway Methodist Church in the same city. For many years he studied organ under the late Clarence Eddy. He will preside at an old two-manual tracker, which the church plans to replace with a modern organ in the near future. Mr. Arkebauer comes from Cleveland, where he was teacher at Zion Evangelical Lutheran Church and director of the Cleveland A Cappella Choir.

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PRESBYTERIAN
CHURCH
GRAND RAPIDS, MICH.**

Chooses

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GREAT ORGAN PIPES CHOIR ORGAN PIPES

16' Quintade	61	8' Viola	73
8' Principal	61	8' Lieblich Flute	73
8' Bourdon	61	8' Dolcan	73
8' Gemshorn	61	8' Dolcan Celeste	61
4' Octave	61	4' Flute d'Amour	73
2 2/3' Twelfth	61	2' Piccolo	61
2' Fifteenth	61	8' Clarinet	73
Fourniture (IV Rks.)	244	Tremolo	

SWELL ORGAN

16' Lieblich Gedeckt	73
8' Geigen Diapason	73
8' Rohrflute	73
8' Gamba	73
8' Voix Celeste	73
8' Aeoline	73
4' Octave Geigen	73
4' Flauto Traverso	73
Plein Jeu (IV Rks.)	244
16' Contra Fagotto	73
8' Trompette	73
8' Oboe	73
4' Clarion	73
Tremolo	

PEDAL ORGAN

16' Contre Basse	32
16' Bourdon	32
16' Lieblich Gedeckt (Swell)	
8' Principal	32
8' Flute Ouverte	32
8' Still Gedeckt (Swell)	
4' Super Octave	32
4' Flute	32

COUPLERS

Swell to Great	4'
Choir to Great	4'
Swell to Choir	4'
General	Unison

Swell to Great	4'
Swell to Great	16'
Swell to Swell	4'
Swell to Choir	4'
Swell to Choir	16'
Choir to Great	4'
Choir to Great	16'
Choir to Choir	4'
Choir to Choir	16'

Great to Pedal	4'
Swell to Pedal	4'
Choir to Pedal	4'
Swell to Pedal	4'
Choir to Pedal	4'

COMBINATIONS—Adjustable

GREAT—I, 2, 3, 4, 5
SWELL—I, 2, 3, 4, 5, 6
CHOIR—I, 2, 3, 4
PEDAL—I, 2, 3, 4
General—I, 2, 3, 4, 5, 6

MECHANICALS

Swell Expression Pedal
Choir Expression Pedal
Crescendo Pedal
Sforzando Reversible, Pedal and Piston
Great to Pedal Reversible, Pedal and Piston
Swell to Pedal Reversible, Piston
Choir to Pedal Reversible, Piston
Pedal to Manual Combinations "ON" and "OFF" for each manual
General Cancel

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THREE-MANUAL IS DESIGNED

Instrument for the Central Synagogue
Will Be "Straight" and Entirely
Under Expression — The
Stop Specification.

A contract for a three-manual organ has been awarded by Central Synagogue, New York City, to George Kilgen & Son of St. Louis. The instrument was designed by Alexander Richardson in collaboration with the Kilgen brothers. It is entirely "straight" except for one borrowed flute in the great and will be voiced on separate wind pressures, lower pressures being used for the flue work and higher pressures for the reeds. The organ will be entirely expressive, with great, swell and choir in separate expression boxes.

The instrument will be screened by the case from the old organ, which will be redesigned and finished. The console will be of stopkey type, with the recently patented Kilgen electromagnetic combination action. The organ will be delivered in the early fall. The stop specifications are as follows:

GREAT ORGAN (4½-inch pressure).
1. Open Diapason, 8 ft., 73 pipes.
2. Flute Harmonique, 8 ft., 73 pipes.
3. Gemshorn, 8 ft., 73 pipes.
4. Octave, 4 ft., 73 pipes.
5. Flute (extension Flute Harmonique), 4 ft., 12 pipes.
6. Mixture, 3 rks. (12, 15, 19), 183 pipes.
7. French Horn (on separate chest and reservoir, 12-inch pressure), 8 ft., 73 pipes.
8. Tromba, 8 ft., 73 pipes.
9. Chimes (Class A, Deagan), 20 tubes.

SWELL ORGAN (4½-inch pressure).
9. Geigen Principal, 8 ft., 73 pipes.
10. Stopped Flute, 8 ft., 73 pipes.
11. Viola da Gamba, 8 ft., 73 pipes.
12. Voix Celeste, 8 ft., 73 pipes.
13. Flute Traversiere, 4 ft., 73 pipes.
14. Flautino, 2 ft., 61 pipes.
15. Oboe, 8 ft., 73 pipes.
16. Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN (4-inch pressure).
17. Open Diapason, 8 ft., 73 pipes.
18. Melodia, 8 ft., 73 pipes.
19. Dulciana, 8 ft., 73 pipes.
20. Unda Maris, 8 ft., 73 pipes.
21. Flute d'Amour, 4 ft., 73 pipes.
22. Clarinet, 8 ft., 73 pipes.
22a. Chimes (from Great).

PEDAL ORGAN.
23. Resultant, 32 ft., 32 notes.
24. Major Bass, 16 ft., 32 pipes.
25. Bourdon, 16 ft., 32 pipes.
26. Echo Bourdon (Stopped Flute extension), 16 ft., 12 pipes.
27. Flute (extension of Bourdon), 8 ft., 12 pipes.
28. Stopped Flute (from Swell), 8 ft., 32 notes.
29. Flute (extension of Bourdon), 4 ft., 12 pipes.

Death of Margaret Starr.

The Chicago Club of Woman Organists laments the loss of one of its most talented members in the death of Miss Margaret Starr, F. A. G. O., at Haileyville, Okla., the home of her parents. Miss Starr returned to her home some time ago in the hope of regaining her health. She had been studying under Arthur Dunham.

EUGENE DEVEREAUX



EUGENE DEVEREAUX, who has been at Washington State College, has been appointed organist and teacher of organ and theory at Cornell College, Mount Vernon, Iowa. The position was left vacant by the retirement of Dr. Horace Alden Miller.

A native of New York state, Mr. Devereaux was educated in New York City. For three years he attended Trinity School of Church Music and in 1931 he entered Teachers' College at Columbia University. From that institution he received the degrees of bachelor of science and master of arts. He received the degree of master of sacred music from Union Theological Seminary in 1935. Mr. Devereaux is a fellow of the American Guild of Organists and a member of the American Organ Players' Club. He has studied organ under Marcel Dupré and piano under Isidor Philipp.

Mr. Devereaux's orchestral arrangement of Bach's chorale prelude, "Kyrie, Gott Heiliger Geist," was played by the New York Philharmonic Orchestra, as was his arrangement of MacDowell's "Marionettes."

"O ZION"

By Horace Alden Miller

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DR. CHARLES H. MILLS
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Organist and Educator Was Born in England in 1873—Before Going to Wisconsin in 1914 He was at University of Illinois.

Dr. Charles Henry Mills, F.R.C.O., A.R.C.M., for the last twenty-three years head of the school of music at the University of Wisconsin, died July 22 at his home in Madison.

Charles Henry Mills was born in Nottingham, England, Jan. 29, 1873. He studied at the Guildhall School of Music and won the degree of bachelor of music from Edinburgh University, being a medalist in the class of 1904. In 1911 the degree of doctor of music was conferred on him by McGill University at Montreal. He was a pupil of Ebenezer Prout and other masters. In 1892 and 1893 Dr. Mills made a tour of the United States as a concert pianist. From 1894 until he came to America he was organist of various churches of prominence in England, Wales and Scotland. For two years he was conductor of the Aberdeen Operatic Society and in 1900 was city organist of Aberdeen. He was also borough organist of Salford, Manchester, England, for two years.

Dr. Mills came to America in 1907 and for a year was professor of the history and theory of music at Syracuse University. From 1908 until 1914 he was professor of music and director of the school of music at the University of Illinois and he gave many organ recitals there. Since 1914 he had held the position at the University of Wisconsin.

Dr. Mills became an associate of the Royal College of Music in London in 1898 and a fellow of the Royal College of Organists in 1905. He was a member of the American Guild of Organists and had served as dean of the Wisconsin Chapter. He had also been president of the Wisconsin Music Teachers' Association.

Among Dr. Mills' compositions are a Magnificat in F, written in 1910; a setting of Dryden's "Ode to St. Cecilia," for double chorus and orchestra; a Festival Overture for full orchestra; "The Wreck of the Hesperus," for chorus and orchestra, and various songs. With E. Benham he was author of the "Syllabus of Music History."

Dr. Mills married Caroline Louise Bell Miller in Edinburgh Aug. 17, 1908, and she and a son, Charles Selby Mills of Madison, survive Dr. Mills.

Death of William J. Timlin.

William J. Timlin, 84 years old, a retired organ maker, died in Milwaukee July 7. Funeral services were held at the Gesu Church. Mr. Timlin was born in Mequon, Wis. He learned the organ trade with the old Marshall Brothers' firm in Milwaukee. For twenty-five years he was with the Estey Organ Company at Brattleboro, Vt. A sister, Miss Mary Timlin, survives.

FREDERICK ERICKSON



FREDERICK ERICKSON, for the last twenty-five years organist and choirmaster of Emmanuel Episcopal Church in Baltimore, presented an entire service of his own unpublished compositions on the first Sunday in June. This was done at the request of the rector, Dr. Noble C. Powell. The service list included a Communion in C, three hymns, two of which are to words by Ann Rutledge, and an anthem, "O God Unseen, Yet Ever Near."

Mr. Erickson has made a large contribution to the church music of his city. His choir of thirty voices, supplemented by the four-manual Austin organ of eighty-six stops, has long been recognized for its superlative rendition of difficult works. Organists outside Baltimore know Mr. Erickson through his arrangements of carols published by H. W. Gray, notable among which is one entitled "Deck the Hall."

Mr. Erickson, a native of New York, studied with Arthur Hyde and R. H. Woodward. He holds the degrees of M.A. and F.A.G.O. He has been, since 1926, a teacher in harmony at the Peabody Conservatory. He is highly esteemed by the members of the Chesapeake Chapter, American Guild of Organists, of which he was formerly dean. During his stay at Emmanuel Church he has had only two rectors—the late Dr. Hugh Birkhead, who was responsible for his coming to Baltimore, and Dr. Noble C. Powell, who leaves in the fall to become the dean of Washington Cathedral.

Theodore Schaefer, organist of the First Congregational Church at Mansfield, Ohio, for the last nine years, departed June 27 for New York, where he will study at the School of Sacred Music of Union Theological Seminary. He also will serve as organist-director at the Methodist Episcopal Church of White Plains, N. Y.

Alice Knox Ferguson, A. A. G. O., organist and director at Christ Episcopal Church, Dallas, Tex., is teaching organ at the Southern Methodist University during the summer term.

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July 2, 1937

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Gentlemen:

It has just been my pleasure to play the opening recital on your new organ in the Johnson Memorial Methodist Episcopal Church, Huntington, West Virginia. I am writing to tell you how very much I enjoyed playing this recital. Throughout the evening not a thing went wrong with the organ and it was mechanically perfect in the speed of its action, the reliability and speed of the pistons, and the very effective expression pedals.

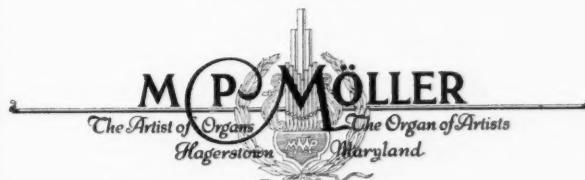
I was especially impressed with the musical quality of the voicing. This was true of the fuller ensemble stops and the softer flutes and strings alike. For a three-manual organ of such moderate size, you have manufactured a remarkable work of art, for on this organ one can play musically practically anything from the strict organ music of Vierne and Bach to the extreme orchestral music of Stravinsky and Wagner. This is saying a great deal for an organ of only twenty-two straight stops. I wish to call attention especially to the Diapason Chorus in the Great Organ, the Mixture, Trumpet and Vox Humana in the Swell. The latter is probably the finest stop of its kind that I have ever heard.

It is a pleasure to write this letter, unsolicited, and I wish you every success.

Yours very sincerely,

[Signed] Arthur B. Jennings.

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GREAT CELEBRATION IS HELD

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The three hundredth anniversary of the birth of Dietrich Buxtehude has been celebrated throughout Germany and in other European countries. Probably the most elaborate observance in honor of this great church musician, a native of Denmark, took place in June in Lübeck, proud of its fame as a city of organs, where Buxtehude spent nearly all of his life. The Reich Chamber of Music of Germany sponsored the Lübeck festival, which took place from June 4 to 6. The three days were filled with organ recitals, a festival service in the Marienkirche, which Buxtehude served as organist, in the Cathedral and in the Jakobikirche. Buxtehude's festival cantata, "Be Lifted unto Heaven, Hearts and Minds," was sung and prominent cultural leaders of Germany delivered addresses.

On the evening of June 4 N. O. Raasted, organist of the Copenhagen Cathedral, played the first recital on the reconstructed organ on which Buxtehude and Bach played in the Marienkirche, presenting the following of Buxtehude's works: Prelude, Fugue and Chaconne in C major; Three Chorale Preludes; Prelude and Fugue in A minor; Partita on the Chorale "Vater unser im Himmelreich"; Prelude and Fugue in E major; Passacaglia in D minor.

On June 5, in the Jakobikirche, Johannes Brennecke played the following of Buxtehude's works: Prelude and Fugue in G minor; Fugue in B major; Ciacona in E minor; Canzonettas in G major and D minor; Prelude and Fugue in F major; Three Chorales; Prelude and Fugue in E minor.

In a concert on the evening of June 5 several of the composer's solo cantatas were presented under the direction of Heinz Dressel. At the festival service June 6 in the Marienkirche Walter Kraft was at the organ and the choir was under the direction of Dr. Fritz Jung, Bishop. Balzer preached the sermon. All of the music consisted of compositions of Buxtehude. Sunday noon a program of chamber music was presented by a trio consisting of Günther Ramin, cembalo; Reinhard Wolf, violin and viol d'amore, and Paul Grümmer, viola da gamba, assisted by Adelheid Armhold, soprano, and members of the Lübeck Symphony Orchestra.

The festival closed Sunday evening in the Marienkirche with a performance of "The Last Judgment." This is one of the works composed by Buxtehude for his famous "Abendmusiken." It is a sacred cantata in five parts for soloists, cembalo and organ, and was given under the direction of Walter Kraft.

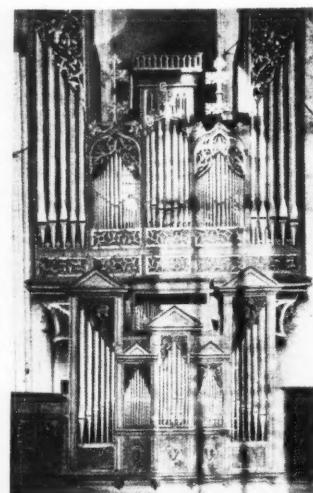
Preceding the festival the musical directors and organists of the Evangelical churches of Germany held their national convention in Lübeck June 2 to 4 and heard Walter Kraft play a program of compositions of Tunder, Buxtehude and Bach on the reconstructed "Dance of Death" organ.

Another Buxtehude celebration took place in Berlin, where Professor Fritz Heitmann, organist of the "Dom," played three impressive Sunday evening programs in the Eosander Chapel of the Charlottenburg Castle on May 23 and 30 and June 6. Professor Heitmann played compositions representing all the musical forms used by Buxtehude.

The Art Schnitger organ in the Eosander Chapel, a two-manual built in 1706, is truly the right instrument for the portrayal of the works of Buxtehude.

In April, 1668, at the age of 31 years, Buxtehude was appointed organist at the Marienkirche, Lübeck, where he served for the remainder of his life. For thirty-nine years he exercised an influence on northern Europe hardly

DANCE OF DEATH ORGAN



This picture shows the front of the organ case of the "Dance of Death" organ in the Marienkirche in Lübeck.

less important than that of his successor, Bach. A life of Buxtehude written by Wilhelm Stahl, with illustrations of Buxtehude's birthplace, Helsingborg, and of Lübeck, the interior and exterior of the church where he conducted his famous "Abendmusiken," the house in which he lived, and an account of his life, has been published by Bärenreiter-Verlag (Kassel).

Buxtehude's modesty and absorption in his work probably finds its reflection in the lack of a portrait of him or details of his personal appearance. The work which had the most widespread influence was the "Abendmusiken," given on five Sunday evenings before Christmas, commencing after the afternoon service. The performances consisted of music for orchestra and chorus, and organ performances. The church was always crowded and the programs attracted people from all parts of Germany. It was to hear Buxtehude and the "Abendmusiken" that young Johann Sebastian Bach walked the 200 miles from Arnstadt to Lübeck, a visit for which Bach obtained one month's leave and stayed three months. It was the most influential experience in Bach's life. Wilhelm Stahl, describing the audiences at Lübeck, states that the church authorities not infrequently had to keep order during the performances.

In addition to his duties as organist Buxtehude was "workmaster" of the church and in this capacity he kept the books of the parish, acted as church treasurer, supervised all construction and repair work about the building and acted as purchasing agent for the church. All these duties he performed with conscientious care, it is said.

As a "city of organs" Lübeck has a prominent place today in the minds of German friends of the organ. Twelve years ago the "young German organ movement" called attention to the right of the Hanseatic city to the name given to it. This rests largely on two of its smaller organs—the "Dance of Death" organ in the Church of St. Mary and the smaller of two organs in the St. Jakobi Church, because they have been restored to their original tonal glory.

In the recent restoration of the "Dance of Death" organ the varnish applied to the case in the past was removed and the pipe front was redecorated in its original bright colors of blue, red and gold. In the course of this work an old Latin inscription was uncovered which revealed that the organ was completed in 1477 by Johannes Stephani. The organ took its name from the painting of a "dance of death" on the walls of the chapel of that name, carried out after the epidemic years of 1463 and 1464. After the Reformation the Chapel of the Dance of Death was made a house of confession and the organ remained for

use at its services. In the restoration of the organ, which had been rebuilt and greatly changed in the late eighteenth century by Karl Kemper, a Lübeck builder, the object was to return to the original specification. The old slider chests built of oak were discovered and are expected to serve for hundreds of years in the future. The original claviers have been placed back in the instrument. The organ now has eight sets of pipes in the hauptwerk, ten in the rückpositiv, five in the brustwerk and fifteen in the pedal, a total of thirty-eight stops.

The following translation of an article which appeared in the Berlin *Völkischer Beobachter* June 5 throws light on the organ on which Buxtehude and Bach played and which has been restored to its original condition and form:

"Dietrich Buxtehude was born in 1637 in the Danish town of Helsingborg, the son of a Danish mother and a German organist, whose ancestors came from the little town of Buxtehude, near Hamburg. At the age of 23 he came into contact with German influence as organist of the German Church in Helsingör. In 1668 he acquired citizenship in Lübeck and became organist and a deacon of the Marienkirche in Lübeck. As an organist and composer he gained the recognition and admiration of his contemporaries and established Lübeck's fame in church music. He died in 1707 at the age of 70 years.

"In the Bach-Handel-Schütz jubilee year, 1935, the chamber of music featured the works of these three great masters and this year it takes the opportunity, together with the city of Lübeck, to bring to the public's attention the work of Dietrich Buxtehude. The 'Dance of Death' organ of St. Mary's Church in Lübeck, upon which Bach and Buxtehude played, has been restored and sounds again as it did in former times. The re-dedication of the restored organ took place with a ceremony planned by Walter Kraft. The organists were Iris Holthüser, Luise Lahrs and Hilde Preibisch, assisted by the choir of the Hamburg

KEYS ON WHICH BACH PLAYED



This is the original keyboard of the "Dance of Death" organ in the Marienkirche in Lübeck, on which Bach and Buxtehude played. It has been restored to use in the historic church.

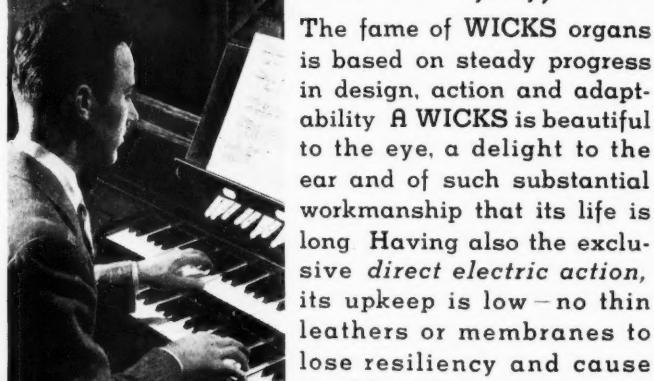
Public Academy of Music and by the male choir of St. Mary's Church.

"The famous 'Dance of Death' organ was built, as has just been discovered, in 1477. It is one of the few old organs in the world still possesses. It escaped the attempts at modernizing of the last century because the great Mary organ in the same church was a better subject for doing so. In order to possess as great organs as possible one turned from the plans of the old and simple organs. But the present era has respect for the ability of our old masters and a taste for simplicity and purity as far as construction and sound are concerned.

"With the cooperation of the musical historian of Lübeck, Professor Stahl,

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the former tonal scheme of the organ was restored. The pipes which in the nineteenth century were torn out and which had to be reconstructed were replaced. The three manuals of the old organ were put back in their right place. In a dark corner of the church the dusty and yellow console which had been used by Dietrich Buxtehude and Johann Sebastian Bach was discovered.

"Thus at the German Buxtehude festival in Lübeck the music of Buxtehude on the organ of Buxtehude has become a reality. Lübeck has a right to be proud of this."

[In the issue of March 1, 1931, appeared an article by Howard D. McKinney in which Lübeck and the organ in the Marienkirche were interestingly described.]

NOTES FROM THE CAPITAL

By MABEL R. FROST

Washington, D. C., July 19.—For the last six weeks Washington has enjoyed the presence of Alexander Schreiner, gifted organist of the Mormon Tabernacle in Salt Lake City and organist and lecturer in music at the University of California in Los Angeles, as well as director of music at the Wilshire Boulevard Temple in Los Angeles and dean of the Los Angeles Chapter, American Guild of Organists. During the 1936-37 season Mr. Schreiner played 100 recitals at the university, of which twenty were all-Bach programs. A church organist in Germany at the age of 8, he studied later with Vierne. In Washington Mr. Schreiner is continuing the recital work begun by the late Edward P. Kimball and is giving three recitals a week at the chapel of the Church of Jesus Christ of Latter-Day Saints. The chapel houses a beautiful three-manual Austin organ.

The Mount Vernon School of Music, R. Deane Shure, director, presented Elizabeth Sears, organist, and Ruth Barnhart Mayberry, soprano, in an evening of music May 26.

Mr. and Mrs. Lester E. Barrett announce the birth of a daughter, Marcia.

MARIENKIRCHE IN LUBECK



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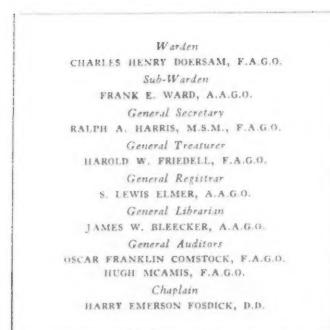
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Atlantic City Hymn Festival Held Under Auspices of A. G. O.

The first hymn festival in Atlantic City, N. J., was held on June 24 under the auspices of the Atlantic City Chapter, A. G. O., in the Church of the Ascension. The choir of the church, under the direction of A. E. Weeden, organist and choirmaster, was augmented by members of the choirs from All Saints' Church, Atlantic City; St. Mark's Church, Hammonton, and the Crescendo Club of Atlantic City.

The Rev. H. E. A. Durrell, M. A., rector of the church, had charge of the service and gave interesting and inspiring talks on the various groups of hymns. Miss Elsa Meyer, organist of All Saints' Church, played as a prelude two numbers—"Prelude," by Fischer, and "Evensong," by Schumann. Albert Newsome, organist of First Church of Christ, Scientist, played as an offertory the Fantasie in E by DuBois and the postlude was played by A. E. Weeden, dean of the chapter.

The hymns were divided into five representative groups, including plainsong, chorale, psalter tune, folksong and modern. The plainsong was the hymn "Of the Father's Love Begotten," twelfth century plainsong mode V; chorale, "God Is Our Stronghold and Our Stay," Martin Luther, 1529, and "Wake, Awake, for Time Is Flying," Bach, 1685; melody by Philip Nicolai, 1599; psalter tune, "From All That Dwell Below the Skies," Louis Bourgeois, 1551; folksong, "The God of Abraham Praise," Hebrew Melody, 1770; "Lord, Dismiss Us with Thy Blessing," Sicilian folksong, 1794, and "Once to Every Man and Nation," Welsh hymn melody; modern, "Holy, Holy, Holy," John B. Dykes, 1861, and "Jerusalem, High Tower, Thy Glorious Walls," Horatio Parker, 1887.

June 26, the Wilkes-Barre Chapter held its annual picnic at Mary Sheeder Wilson's cottage on Lake Nuangola. Swimming and boating were enjoyed in the afternoon. Supper was served on the lawn. Helen Moore Hadden, a recent bride, was presented with gifts. The chairman was Edna Steinbauer and her committee included Betty Pauling, Mrs. Peter Broadt, Anna B. Harland and Leona Austin.

E. ADELE ALDEN, Secretary.

Lehigh Valley Chapter.

A very enjoyable evening was spent when the Lehigh Valley Chapter held its final meeting of the season June 20 at the Keystone Trail Inn, Allentown, Pa. After dinner the dean, Albert L. Gundrum, F. A. G. O., announced there would be no speeches, but that if anyone had anything to say then was the time to say it. The Rev. Reginald Helfferich, chaplain of the Guild and minister of Christ Church, Bath, and Frank Graver, organist of that church, took part in a humorous skit. Mrs. Floyd Fuller and Dr. T. Edgar Shields, A. A. G. O., led the members and their friends in a short "venture of song," in which they sang anthems at sight. After this we played games and everyone seemed to be enjoying the evening.

ALBERT L. GUNDRUM, Dean.

Convention in Dallas Next April.

Carl Wiesemann, chairman of the tri-state convention held in the spring in the Southwest, announces that a regional convention, in accordance with the plans of the convention committee of the Guild, is to take place in Dallas, Tex., April 26 and 27, 1938. The states which so far have agreed to participate in the program are Texas, Oklahoma and Kansas, and Louisiana is being invited to join with the others. It is also planned to interest New Mexico organists. Thus far six chapters are cooperating in the plans for what is to be known as the "Southwest regional convention."

Southern Ohio Chapter.

Plans for the season were discussed at an executive committee meeting of the Southern Ohio Chapter July 15 at the Netherland Plaza, Cincinnati. Dean-elect Mead outlined a program and committees on program, hospitality and publicity were appointed. Of greatest interest were the tentative arrangements to present Marcel Dupré and his daughter, Marguerite, in a joint recital at Music Hall in October. Another major recital, presenting Carl Weinrich at Christ Church, will be undertaken for February, 1938.

The retiring dean, J. Alfred Schehl, gave a summary of the convention board's report and displayed a scrap-

book containing all news articles pertaining to the general convention held in Cincinnati in June, which is to be preserved in the chapter's archives.

ROBERT F. CROSE, Secretary.

Miami Chapter.

A representative gathering of members of the Miami Chapter with their wives and husbands met on the evening of June 22 for a social hour at the home of L. A. Oates, dean of the chapter. An interesting time was spent listening to selections played on the

new Orgatron recently installed in this home. Plans for future meetings and recitals were discussed briefly. Refreshments were provided by the hostess, concluding an enjoyable evening.

W. LAWRENCE CURRY
Organist and
Director of Music
BEAVER COLLEGE
Jenkintown, Pennsylvania

GRAY-NOVELLO Publications

to be used for the

American Guild of Organists Examinations, 1938

ORGAN

A. A. G. O.

Chorale Prelude "Herzlich that mich verlangen"

J. BRAHMS

F. A. G. O.

Chorale Prelude "O Mensch, bewein dein' Sunde gross" J. S. BACH

(Contained in "The Little Organ Book")

ANTHEMS

(Choirmaster Certificate)

"Give Rest, O Christ".....	Kieff Melody
"Happy and Blest".....	Mendelssohn
"Ye that Have Spent" (Lauds).....	George Dyson

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AEOLIAN-SKINNER FOR
GRAND RAPIDS CHURCH

TO BE LARGE THREE-MANUAL

Westminster Presbyterian Will Have
an Instrument of Thirty-four
Ranks — Specification of
Stops Is Presented.

Westminster Presbyterian Church at Grand Rapids, Mich., has placed an order with the Aeolian-Skinner Organ Company for a three-manual organ of thirty-four sets of pipes, which is under construction at the Boston factory. The tonal resources of the instrument are shown by the following stop specification.

GREAT ORGAN.

Quintade, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Fourniture, 4 rks., 244 pipes.

SWELL ORGAN.

Lieblich Gedeckt, 16 ft., 73 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Octave Geigen, 4 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Plein Jeu, 4 rks., 244 pipes.
Contra Fagotto, 16 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.

Viola, 8 ft., 73 pipes.
Lieblich Flöte, 8 ft., 73 pipes.
Dolecan, 8 ft., 73 pipes.
Dolecan Celeste, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Piccolo, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Tremolo.

PEDAL ORGAN.

Contre Basse, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt (from Swell), 16 ft.
Principal, 8 ft., 32 pipes.

ROBERT A. PEREDA, PROMINENT NEW JERSEY ORGANIST



ROBERT A. PEREDA is organist and choirmaster of the First Baptist Church, Westfield, N. J., where he has played for the last four years. Since the completion of the organ studio at Grace-land Memorial Park he has also been organist there, broadcasting a program every Sunday from station WOR at 1:15 and playing a recital to outdoor audiences via the sound system from 3 to 5. Previous to the installation of the organ at Grace-land Memorial Park, Mr. Pereda was official organist of Restland Memorial Park at West Hanover, N. J., playing a two-hour recital every Sunday afternoon. In the two and a half years he played there his comprehensive repertoire stood him in good stead, as during that time he did not repeat a selection. Before entering the field of memorial park recitals Mr. Pereda was staff organist for station WOR for two years and was one of the best-known radio organists.

Mr. Pereda has been an organist since the age of 14 and in the heyday of theater playing was the youngest solo organist on the Warner Brothers circuit. He is known as a church recitalist throughout northern New Jersey and through his three years' experience as secretary of the Union-Essex Chapter he is acquainted with a majority of the organists.

Flute Ouverte, 8 ft., 32 pipes.
Still Gedeckt (from Swell), 8 ft.
Super Octave, 4 ft., 32 pipes.
Flute, 4 ft., 32 pipes.

Readers of *The Diapason* passing through Chicago are invited to visit the home of *The Diapason* and to make use of the facilities at our headquarters.

HONOR TO ABRAM RAY TYLER

Detroit Temple Makes Him Organist Emeritus with Same Salary.

Abram Ray Tyler, A. G. O., who has served Temple Beth El in Detroit over twenty-five years as organist, is to be made organist emeritus, with the same salary which he received as active organist. Jason H. Tickton, a pupil of Mr. Tyler, has been appointed assistant organist, and will take over the duties of Mr. Tyler. The latter will play, however, at some of the services in the Temple from time to time. The decision of the congregation of Beth El to honor its organist was conveyed to him in a letter under date of June 17 from Julius Rothschild, secretary, and Morris Garrett, the president. In it they reveal the feeling of the congregation toward the organist in these sentences which are quoted from their communication:

"One year ago when you completed a quarter of a century of consecrated service as the organist of Temple Beth El it was the hope of our congregation that we might give expression in some substantial way to our sense of gratitude and appreciation for the magnificent contribution which you have made to our musical service. Because of economic conditions at that time, it was impossible to do this in an adequate manner. However, we have never ceased to be conscious of our indebtedness to you. Few men in any capacity have served a great cause with such zeal, such earnestness, such consecration of spirit, and such ability as have you. We wish, therefore, first of all to record for you our deep affection and our unfailing gratitude."

"In seeking for a means of translating this gratitude into concrete form, it is the unanimous opinion of the board of trustees that beginning with the fall season you shall be elevated to the position of organist emeritus of Temple Beth El your salary remaining what it is at present. We take this step because we believe that you are entitled to relief from the many responsibilities that necessarily attach to the position which you hold."

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success is assured because you are then certain of an organ properly scaled and voiced, with the proper selection of wind pressures.

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CHICAGO, AUGUST 1, 1937

SEARCHING OUR WAYS

When we presumed to drape the mantle of Jeremiah—we surmise every major prophet wore a mantle, since Elijah did—on the broad shoulders of Rowland W. Dunham of the University of Colorado in our last issue, we must have done a fair job of fitting, for a number of letters received at this office approved the editorial. And, being a man of broad mind as well as broad shoulders, Mr. Dunham himself wrote approvingly of what was said. In another column, however, he elucidates some of the statements he made in his address at the Cincinnati A. G. O. convention, and we are more than pleased to publish his letter. It clears up several points, and, what is best, it shows that Mr. Dunham is not really a pessimist. His purpose was to stir up discussion, for which unfortunately the crowded schedule of the afternoon at Cincinnati did not allow time. He also proves what we said, that such critics as Mr. Dunham are needed, if for no other reason than to rouse us to do better work and to keep out of a rut.

In his communication Mr. Dunham makes this point worthy of careful attention: "If, as seems apparent from so much of the recital playing we hear, organists (even well-known ones) do not even appreciate how stupid it is to play with scarcely a suggestion of rhythmical pulsation; with thick, muddy, polyphonic effects; with dull or unsuitable tone coloring, it does not seem to me inopportune to bring up these matters at an A. G. O. convention." There is a great deal in the sentence quoted that should be taken to heart. Our modern prophet is telling us something we need to hear as badly as the Jews were in need of the eloquence of Jeremiah in admonishing them.

Later Mr. Dunham admits: "Jeremiah is only too glad to agree that playing and programs have improved noticeably in the past twenty years. * * * But we have made only a small beginning."

One can only sympathize with Mr. Dunham when he writes that: "My personal feeling in this matter is so strong that if my words can stir up our American organists, some good may be accomplished."

In his last paragraph Mr. Dunham makes a statement that summarizes his position and formulates a conclusion on which all readers of this paper must agree, when he writes: "While I agree with you that we are already 'good,' I

still maintain we are a long way from 'good enough!'" To this we heartily say "Amen." We shall all do well to heed the advice of the original Jeremiah when he said: "Let us search and try our ways."

IT SPREADS TO THE VIOLIN

No doubt it was bound to come. Anyway, here it is! We quote from a recent advance notice sent out to the press by one of the principal broadcasting chains in America:

The vibro-violin, a new electrical musical instrument that threatens to replace the familiar fiddle, will be put through its mechanical paces by the inventor, ——, on ——'s broadcast over the —— network June — at — p. m. EDST.

Besides interpreting music in orthodox fashion, the vibra-violin is capable of doing imitations from fog horns to Mae West.

And so on.

Imitation still is the sincerest flat-ter—whether of fog horns, or fiddles, or, mayhap, organs. Everything from orange juice to music is now offered us in synthetic form. When we have lived through a modern life surrounded by things that are not what they seem, or seem what they are not, we only hope no one will prepare for us a synthetic heaven, where all is peace and joy—as long as the plug stays in the socket.

But, to remain on earth, it will be interesting to see whether any of the famous violinists will be willing to give up their Stradivarius instruments of fabulous price for something offered them with the assurance that it will do anything their precious "conventional" violins will do.

"A new electrical instrument that threatens to replace the familiar"—we almost see a high-pressure salesman standing before us using this phraseology. Meanwhile it probably never occurred to the h. p. s. that an egg really can be sold to willing purchasers without the necessity of describing it as having become a piece of steak by some electrical legerdemain.

BREAD CAST ON THE WATERS

Many stories could be written of courtesies by an organist to his fellows in the matter of permitting them the use of the organ. Just as many might be written of hesitancy or actual churlishness in this matter. Of course, no man wishes to unlock the console for a stranger or one not trained to play the organ who may put things out of order merely to enjoy himself. But too often one hears of an organist spending a summer away from home and being denied access to the only instrument at which he might do a little playing during his holiday.

From England comes a story that will appeal to the self-interest of those who are selfish about the organs over which they preside. It is a story of bread cast upon the waters, etc. As reported by *Musical Opinion*, it is as follows:

"In memory of many happy hours spent at the organ," John James Ward of Rocklands, Finchley, England, who left an estate of £13,316, made bequests of £200 to Sophie Macpherson, widow of Dr. Charles Macpherson, late organist at St. Paul's Cathedral; £200 to Dr. Stanley Marchant, organist at St. Paul's Cathedral; £100 to Sidney Lovett, assistant organist at Salisbury Cathedral; £50 to A. H. Applebee "who so faithfully attended the blowing engines at St. Paul's Cathedral"; £100 to the Rev. E. E. Fmbridge, vicar of St. Mary's, Stoford, Baldock; £200 to Reginald H. Yarrow and £100 to Mr. Yarrow's daughter and £100 to Alastair Macpherson.

Letters from Our Readers

Lists Records by Vierne.

Evanston, Ill., July 15, 1937.—Dear Mr. Gruenstein: The fine tribute of Mr. Skinner to the memory of Louis Vierne was, I am sure, enjoyed by many of your readers. Fortunately for us all, the wish he expressed has actually been fulfilled, for Vierne did make a number of splendid records at the Notre Dame organ. I am listing those I have, and there may be others: Bach—Fantasia in G minor; Prelude and Fugue in E minor; Chorale Preludes; "Herzlich that mich verlangen," "Durch Adam's Fall," "In Dir ist Freude" and "Christ lag in Todesbanden."

Vierne—Two Improvisations—Meditation and "Marche Episcopale."

I have given the well-known German titles of the chorales, rather than the French titles which appear on the records.

These records were all made by "Odeon," a French firm, but some of them, if not all, have been released in this country by Columbia.

Sincerely yours,

GEORGE MCCLAY.

Vierne Improvisations Recorded.

Orange, Conn., July 3, 1937.—Editor of THE DIAPASON: In your July issue Mr. Skinner laments the fact that there are no recordings by Vierne. I have in my possession a record by Vierne entitled (a) "Marche Episcopale" and (b) "Meditation." Both are improvisations. The record is Columbia G. 7300M. Also there is available a recording of Widor's Toccata (Fifth) by Widor at St. Sulpice on H.M.V. DB-4856. These may be obtained from the Gramophone Shop, in New York.

Sincerely,

REGINALD A. E. SMITH.

P. S.—I am not selling records; this is just general information that may be of interest to others.

Well Worthy of Recording.

Grove City, Pa., July 3.—Dear Editor: Am just enjoying the current issue. About Mr. Skinner's article about recording Vierne's improvisations, may I say that during my two-year sojourn as student of Bonnet in Paris I often attended some four services a Sunday, including those played by Bonnet, Vierne, Widor and Tournemire? Although Vierne's improvising was extraordinary, he never thrilled me as much as Tournemire's improvisations on Franck's old organ at St. Clotilde. I suggest to Mr. Skinner that there is yet something well worth while recording in these noble and grand masterpieces. Sincerely,

PAUL E. GROSH.

Appreciates Nuremberg Article, Etc.

Seattle, Wash., July 20, 1937.—Gentlemen: First let me say I believe I am looking forward more each month for the coming of your magazine. The article in the July issue of the large Nuremberg organ was greatly appreciated, and I am also sorry the Hammond case is ended. It was almost like adding comic to THE DIAPASON.

EUGENE M. NYE

[Organist Fremont Baptist Church.]

When Everything Stops!

Grand Rapids, Mich., July 3, 1937.—Editor of THE DIAPASON: The detailed and minute accounts of the convention and the hundreds of other articles always are a source of constant inspiration to me. Everything seems to stop for the time being when THE DIAPASON arrives each month. Cordially yours,

C. HAROLD EINECKE,
Minister of Music.

Kind Word from New England.

West Hartford, Conn., July 14, 1937.—THE DIAPASON, Chicago, Ill.: I certainly enjoy your magazine and derive much benefit from reading it every month. Very truly yours,

ESTHER NELSON ELLISON.

Does Not Find Dull Page.

Philadelphia, Pa., June 3, 1937.—My dear Mr. Gruenstein: I cannot tell you how very much pleasure and satisfaction I derive from my copy of THE DIAPASON each month. There isn't a dull page. You surely deserve the

That Distant Past
as It Is Recorded in
The Diapason Files

TWENTY-FIVE YEARS AGO, ACCORDING to the issue of Aug. 1, 1912—

Dr. Gerrit Smith, one of the best-known organists and composers in the United States, died July 21 at Darien, Conn., where he was spending the summer. He was one of the founders of the American Guild of Organists and was known as the "father" of that organization. For a number of years he was in charge of the music at Union Theological Seminary, New York.

A four-manual Austin organ was installed in the Broadway Presbyterian Church, New York.

THE DIAPASON published the specification of a four-manual organ which the Ernest M. Skinner Company was building for Harvard University.

THE DIAPASON made note of the impetus given the sale of organs to theaters by a strike of orchestra players in the larger New York "movie" houses.

TEN YEARS AGO, ACCORDING TO THE issue of Aug. 1, 1927—

A complete account was presented of the general convention of the American Guild of Organists, held in Washington June 28 to 30.

Extensive preparations were being made in St. Louis for the annual convention of the National Association of Organists. The recitalists announced included Harry Goss Custard, F. R. C. O., of the Liverpool Cathedral, Marshall Bidwell, Arnold Dann and Charles Galloway.

THE DIAPASON published the specification of the five-manual organ to be built by the W. W. Kimball Company for the municipal auditorium in Minneapolis.

Another prominent specification published was that of the four-manual George Kilgen & Son were building for St. Patrick's Cathedral in New York.

A four-manual built by Hillgreen, Lane & Co. was dedicated June 12 in the historic Kawaiahae Church in Honolulu.

Still another large instrument described in this issue was the Welsz for Grace St. Stephen's Church in Denver, which was to be finished in December.

The latest four-manual in Pittsburgh was under construction at the factory of M. P. Möller for the Smithfield Street Evangelical Protestant Church.

Extensive additions were being made to the large organ in St. Bartholomew's Episcopal Church, New York City, by the Skinner Organ Company.

gratitude and praise of our profession for "getting out" each month a publication so enlightening and so generally satisfactory.

I get a big "kick" from Mr. Macdougall's column, and an unusual amount, in his June article, from his reference to friend Diggie.

RALPH KINDER.

To Soothe Those Jagged Nerves.

A Dallas, Tex., newspaper in July included in its radio announcements the following interesting prescription for jagged nerves:

If you like to sit and soothe your jagged nerves for a few minutes to the dulcet tones of an expertly manipulated organ, twist your dial WFAA—wards at 11:50 a. m. and again at 4:45 to hear Dwight Brown come through with a few tender melodies. On his second appearance, Dwight will do "The Lost Chord," "Ave Marie," "Largo," and a favorite hymn, "Just As I Am." His preceding trip will have him do "Waltzes from the Merry Widow," "The Bells of St. Mary's" and "When My Dreamboat Comes Home."

New York Order for Kilgen.

St. Vincent de Paul Catholic Church in New York City has ordered a three-manual rebuilt organ of forty-one ranks from George Kilgen & Son. The instrument will be entirely "straight" in design and will have a stopkey console. The instrument will be installed in the choir gallery at the rear, screened by a case of traditional design.

The Free Lance

By HAMILTON C. MACDOUGALL,
Mus. D. (Brown University), A. G. O.
A. R. C. O., Professor Emeritus,
Wellesley College

It has come to my notice that some of the men who have been writing good stuff in the good old late nineteenth century idiom are adopting a sort of mongrel modernism, reminding me, with regret, of the department store in the small country town aping the latest methods of "keeping up with Lizzie." Here is a chap with a genuine melodic gift in the Schubertian feeling, giving pleasure to people using his music by its naturalness and its effective writing, getting frightened by the extreme "contemporary music"; accordingly he peppers and salts his output with consecutives, uses freely secondary seventh chords, and plumps in now and then a frightful discord or two or three. It makes the judicious grieve. Make no mistake; if you can write original melodious music (in the lyrical manner) don't follow the unknown gods.

We need an intermediary between the old fogies like myself and Uncle Mo. and the younger men who are slightly contemptuous—and I do not blame them—of our inability to see what the ultra-moderns are driving at. We old fogies would really like to know what it is all about, but there is no one to give us a lead. We know there is a long and brilliant procession going by, and we'd like to join it, but no one seems to care to invite us.

Let us move to a quiet spot and talk about it a bit. Would you dub Holst's "The Planets" (not performed very much nowadays; too bad!) modern? Why not? As I heard it in Carnegie Hall some years ago, played by the Philharmonic Orchestra, it seemed to me very modern, very exciting, very beautiful. I heard somewhat later Holst's "Hymn of Jesus" at one of the English festivals. The first chord seemed to me hideously harsh. I fear that the young modernists are too contemptuous of our dumbness, too puzzled by our lack of response, to bother with us. Still, there are a lot of us, and we need men who are both up-to-date and reasonably appreciative of the past to go out in the missionary spirit. Yes, sirre!

May I recommend a new book by W. McNaught, "Modern Music and Musicians"; 203 pages, excellent index. Novello & Co., London? All the "contemporary" composers are in it, and it seems to me the influence of the book will be very good. It is a useful reference work.

Every thoughtful musician will regret what seems the inopportune passing of George Gershwin at 38; his was a life already fruitful, and promising to add much to American music. I've been trying to remember how long ago it was that Paul Whiteman—wasn't it about 1924?—issued invitations to 150 or 200 composers, critics and college teachers of music to attend an informal performance of the "Rhapsody in Blue" in New York. Mrs. Macdougall and I were present; we heard the piece played twice. The novelty of the occasion, the rather unusual instrumentation of the not-large orchestra, the feeling that we might perhaps be participating at a memorable occasion—these all made a deep impression. I can't say that the "Rhapsody in Blue" affected me particularly, although the pleasure given most of the people present was noticeable. To appraise accurately a rather long piece of music novel in style and fresh in form on a first or second hearing is given to few people. A leading London reviewer, W. G. McNaught, says of it: "A later type of American light music is represented by Gershwin's 'Rhapsody in Blue.'" Olin Downes, however, in the *New York Times*, July 13, 1937, in an article of discernment and sympathetic detachment, writes: "A new step was taken by Gershwin for American music, a step that more pretentious composers were unable to execute. The sum of his achievement will make him

live long in the record of American music."

After you have looked at the pale and "arty" portraits of J. S. Bach commonly seen in music studios, take down your copy of Parry's "Johann Sebastian Bach," turn to the frontispiece and feast your eyes on the incomparable portrait of the Great Man. What a man! What penetrating eyes! How true a likeness it must be!

Lately in this column I discoursed at length and with great indignation about the sin of singing clubs that do not get the words over. In Eugene Goossens' opera "Don Juan de Manara," given its first performance in London June 24, our American friend Lawrence Tibbett is reported in the *Daily Mail* as setting a fine example—"nearly every line could be heard with ease."

Notwithstanding the printing in the June DIAPASON of correct and musical examples of A. G. O. examination papers, I insist that it would be more helpful to candidates if the examples were student's work, corrected by an examiner, both the student's errors and the examiner's corrections being clearly visible. Compare Saunders' "Examples in Strict Counterpoint" (Novello Primer), where are printed two or three examples of Beethoven's work, with Haydn's corrections.

The June examples of counterpoint are smooth, even elegant, and give excellent suggestions as to style.

In this connection I regret to say that I have had a frivolous letter from a musician whose name I will not disclose; he is not only frivolous, but, indeed, jokes about consecutives. He writes: "I can say that I did the first Marathon this year in Guild work; and in reviewing various workings of examples in the June DIAPASON I wondered if these same theorists allotted themselves the same time as designated in the paper work; which leads me to say, O, you Fifth, where is thy sting?"

Carl F. Mueller Has Busy Season.

Carl F. Mueller of Montclair, N. J., had an unusually busy season with his various choral organizations. On April 30 his two *a cappella* choirs and his women's glee club at the Montclair State Teachers' College gave their ninth annual spring concert. On May 5 he appeared as guest conductor of the Newark Festival Chorus. On May 11 his Montclair A Cappella Choir of 125 voices sang an entire program from memory at a concert given in the Montclair High School auditorium, and May 15 repeated a portion of it over the Columbia network from New York City. On May 23 he gave the first program in a three-day Mozart festival sponsored by the music department of the State Teachers' College. This program was given in the Central Presbyterian Church of Montclair and consisted of the church music of Mozart. Mr. Mueller played two of the rarely heard organ sonatas with the assistance of two student violinists. He also conducted his college choir and women's glee club in some of the sacred choral works of Mozart. Mr. Mueller and family departed June 28 for their summer home, "Lone Acre," at Craftsbury, Vt., where they will remain until after Labor Day.

Served as Organist Fifty Years.

Mrs. Ida Nichols Holt of Manitou Springs, Colo., died at her home, Hillcrest, in Manitou, June 24 in her seventy-second year. Mrs. Holt was born at Arlington, Vt., and went to Manitou with her parents as a little girl in 1876. June 10, 1908, she was married to Harrison James Holt. "Miss Ida" was the most familiar figure in Manitou, where for more than fifty years she was organist of St. Andrew's Episcopal Church and took an active part in conducting the Sunday-school and the church guilds. Mrs. Holt's musical education was obtained from Professor Albert C. Pierson of Colorado Springs and Dr. John Gower and Dr. Houseley of Denver. She is survived by her husband, two brothers—Edward E. Nichols, mayor of Manitou Springs, and William W. Nichols of New York—and a sister, Mrs. James E. Caldwell, Jr., of Nashville, Tenn.

W. O. TUFTS, M.S.M.

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Central Presbyterian Church
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JOHN STANDERWICK

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Bethel Presbyterian Church
EAST ORANGE, N. J.

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Who's Who Among the Organists of America

J. ALFRED SCHEHL



J. ALFRED SCHEHL, A.A.G.O.

J. Alfred Schehl, A.A.G.O., dean of the Southern Ohio Chapter of the American Guild of Organists and general chairman of the recent convention held in Cincinnati, was born in Cincinnati July 12, 1882. He received his first music lessons from his father, John A. Schehl, who was a prominent organist and also was a violinist in the Cincinnati Symphony Orchestra. At 10 years of age he was a pupil of Leandro Campanori at the Cincinnati College of Music and he continued his piano studies with Lillian Plogstedt, for many years organist of the Cincinnati May music festivals. Later Mr. Schehl studied violin with Jose Marien, concertmaster of the Cincinnati Symphony Orchestra, at the same time joining the orchestra as violinist. He was then only 16 years old. In the same year he was appointed organist of Holy Trinity Church, at that time one of the large downtown parishes. Meanwhile he was studying organ with Dr. W. S. Sterling, piano with Ebert Buchheim and Romeo Gorno and harmony and counterpoint with Dr. Nicholas Eisenheimer.

Frank Van der Stucken, conductor of the Cincinnati Symphony Orchestra and director of the College of Music, entrusted the preparation of the various choral and orchestral groups of the college to Mr. Schehl, and when he became conductor of the May festivals chose Mr. Schehl as his assistant. Mr. Van der Stucken taught him orchestration and conducting and remarked that Mr. Schehl was the most gifted pupil he ever had. Mr. Schehl also studied composition with Louis Victor Saar, internationally known composer and pianist. In 1908 Mr. Schehl spent six months abroad, traveling and studying.

Mr. Schehl's activities have included the direction of several choral and orchestral forces, notably the Mozart Club, the St. Xavier Glee Club and Orchestra, the Pageant Chorus and the Singers' Club. His choir of boys and men at St. Lawrence Catholic Church, where he has been for the last twenty-five years, is well known for its excellent work. Those who attended the recent convention testify to this. Both in church and concert these singers have established a reputation, giving many concerts, including three appearances with the Cincinnati Symphony Orchestra at the popular concerts, when Mr. Schehl conducted the entire

forces. The boys have also sung several times in the Cincinnati May festivals.

For sixteen months Mr. Schehl played an organ recital every Sunday afternoon over station WLW. He has also given recitals in Cincinnati, Louisville, Indianapolis, Terre Haute, Covington, Lexington, Dayton, Middletown, Huntington, Hamilton, Columbus, Chattanooga and many smaller towns. In 1916 Mr. Schehl won his associateship certificate in the A. G. O. and he has often served as local examiner in the Guild examinations.

His compositions include two masses, the Kyrie, Gloria and Agnus Dei from the St. Lawrence Mass being sung at the June convention. He has also written many smaller works for the Catholic service, several anthems for the Protestant service (one of these receiving honorable mention in the Clemson gold medal contest), songs for solo voice, pieces for piano and organ, unaccompanied choruses for four, five and six voices, set of six chorale preludes for organ, twenty-five short pieces (paraphrases of familiar hymn-tunes) for organ, a setting of Drake's poem, "The American Flag," for tenor solo, men's chorus and orchestra, and numerous arrangements for piano, orchestra and chorus. Sensing the increasing demand for material for piano and organ, Mr. Schehl recently arranged a number of the classical and semi-classical favorites for this combination, which will shortly be published by a prominent publisher. Last Nov. 11, Armistice Day, there was broadcast from New York over a national hook-up, Nathaniel Schildkret conducting, Mr. Schehl's setting for mixed voices and orchestra of "Paul Revere's Ride." It was intended for high school and college glee clubs. The "St. Cecilia Hymnal," edited by Mr. Schehl, is the official hymnal of the Cincinnati archdiocese and is widely used in all parts of the country.

Mr. Schehl has played under such noted conductors as Richard Strauss, Edward Elgar, Felix Weingartner, Frederick Stock and Frank Van der Stucken. He has played accompaniments for Madame Schumann-Heink, Herbert Witherspoon, Evan Williams, Watkin Mills and others associated with the Cincinnati May festivals. He has lectured for various musical organizations; has conducted special courses in music for religious communities and written articles for newspapers and periodicals. Many of his pupils hold positions as organists and choirmasters. Besides his duties at St. Lawrence he is organist and choirmaster at the Chapel of the Holy Spirit (The Fenwick) and professor of organ in the Archdiocesan Teachers' College.

On Sept. 27, 1906, Mr. Schehl married Miss Christine Margaret Wimberg, a member of his choir at Holy Trinity Church, and their fireside is surrounded by eleven children. As previously stated in THE DIAPASON, Mr. and Mrs. Schehl successfully challenged the record of Mr. and Mrs. Richard Keys Biggs of Hollywood, Cal., who have only ten children. The Schehl household consists of five boys and six girls. The oldest two girls are married. The boys all have sung in Mr. Schehl's choir. The list includes these names: Margaret (Mrs. Clarence F. Hurst), Mary (Mrs. Donald R. Crone), Elizabeth, Gertrude, John, Gerald, J. Alfred, Jr., Lawrence, Robert, Helen and Anne. Two boys died in infancy.

GEORGE W. WESTERFIELD

George W. Westerfield, F. A. G. O. for the last eighteen years organist of the Church of St. Mary the Virgin, New York City, known to all "Anglo-Catholics" not only for the perfection of its ceremonial but for the high standard of its music, was born in what is now known as "Greenwich Village." He received his earliest instruction in piano from his sister at the age of 6. From an almost equally early age he showed talent in drawing and painting, a career he later decided to follow. His first introduction to English church music was through joining the choir of St. Luke's Parish Church

GEORGE W. WESTERFIELD



under J. W. Carpenter, an English organist. This was not as a boy chorister, but as one of the chorus basses, at an age when he was actually a few months younger than one of the treble solo boys. During part of this time he had opportunity to play some of the lesser services, thus obtaining practical experience in service playing. During this period he was pursuing his art studies at the National Academy of Design and some of his work was accepted for exhibition in the galleries.

When St. Luke's moved to its new church Trinity Parish took over the old building as St. Luke's Chapel, consolidating what was left of the congregation of old St. John's Chapel, which was scheduled for demolition, with the neighborhood congregation of St. Luke's. The young chorus bass became the soloist and a few months later went to his first organ position at the Church of the Holy Comforter, a beautiful chapel made possible by a legacy from William H. Vanderbilt.

While in this position Mr. Westerfield studied the organ with Dr. Gerrit Smith, organist of the South Reformed Church, one of the most prominent of the comparatively few "recital organists" and a prime mover in founding the American Guild of Organists.

After six years Mr. Westerfield resigned to become assistant to Clement Rowland Gale, Mus. B., Oxon., then organist of Calvary Church, in order to become familiar with his methods of boy choir training, service playing, etc. He studied the theory of music privately with Mr. Gale several years and prepared with him for the A. A. G. O. examination which he successfully passed in 1900, the only candidate resident in New York City passing that year.

The following Christmas Mr. Westerfield became organist and choirmaster of St. Clement's Church in the Washington Square district, where he remained until after the old edifice had been condemned by the city building department and ordered demolished. Unsettled conditions prior to the entry of the United States into the world war were reflected in the church, resulting in several shifts. The engage

ment at St. Mary's came in the fall of 1919.

In 1904 Mr. Westerfield passed the F. A. G. O. examination. In the fall he married Grace A. Kleppé, who had been the contralto soloist of one of his choirs. Of this union were born two children, a girl who passed away during early childhood, and a boy, George W., Jr. In 1921 he lost his first wife, and eight years later (1929) married Louise Estelle Bedell, the mother of Robert Leech Bedell, organist of the Brooklyn Museum Sunday afternoon recitals, organist-choirmaster at St. Ann's, Morrisania, and a promising composer.

The "art career" mentioned earlier in this sketch gradually faded out as the returns from music began to be more definite.

Mr. Westerfield devotes a part of his time to the interests of the organ power division of the Spence Turbine Company of Hartford, Conn., whose representative for the metropolitan district he has been for many years. He has had supervision of the erection of many of the largest organ blowing installations, among them being those in the John Wanamaker stores in Philadelphia and New York, St. Patrick's Cathedral and others. Some of his musical friends who have known him only as an organist have been amazed when the other side of his "activities" has been revealed, perhaps through coming to their rescue when some of the electro-mechanical installation developed difficulties.



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Rowland W. Dunham Writes Elucidating Statements in Paper

University of Colorado, Boulder, Colo., July 6, 1937.—Dear Mr. Gruenstein: Regarding your editorial "Taking Issue with Jeremiah" there are some things that need explanation.

In the first place, my paper was designed to furnish material for a *discussion*. Because of physical handicaps at the time such discussion was not possible, and the main purpose never materialized. I am, however, perfectly willing to stand by everything that was said. Pessimism is not the keynote of the article by any means. To point out briefly some of the characteristic weaknesses of the instrument was to challenge my colleagues to a consideration of how we may "recognize and obscure the various difficulties which have been discussed." It, as seems apparent from so much of the recital playing we hear, organists (even well-known ones) do not even appreciate how stupid it is to play with scarcely a suggestion of rhythmical pulsation; with thick, muddy, polyphonic effects; with dull or unsuitable tone coloring; it does not seem to me inopportune to bring up these matters at an A. G. O. convention.

Since I was engaged in other business affairs in Cincinnati and obliged to miss all of the recitals except the final one, my remarks had nothing to do with those of the convention. Of course Alexander McCurdy did a superior job. We all expected that. Since he is one of the thoroughly competent concert players, a demonstration of how many of the faults I mentioned could be minimized was most opportune. But how many organists could have matched his performance? And how large an audience can be attracted as compared to the crowds who come to hear the famous imported men whose playing is so often sloppy and uninteresting in comparison? Just as Mr. Farnam was obliged to struggle for many years before even the profession realized that he stood on a lonely pedestal of preeminence, my young friend is still on the way "up." As I told him that evening, until he adopts Lynnwood's plan of higher fees, he will continue to be regarded as only "another American organist."

Since the death of Mr. Farnam his reputation has been enhanced in perspective. During his lifetime nobody was more conscious than he that much of what he was doing passed unnoticed by his colleagues. Except at the very end of his career he never played to very large audiences. His fees were as modest as his personality. Most of his personal friends and pupils will substantiate my statement.

"Jeremiah" is only too glad to agree that playing and programs have improved noticeably in the past twenty years. For this the profession is greatly indebted to you, sir, and your fine columns in *THE DIAPASON*. I am sure that we all recognize what you have done. But we have only made a small beginning. I do not agree that the organist has always held a noticeable place in the musical sun. Neither do I feel at all satisfied with his present status. Until he and his concert performances are accepted on equal footing by his fellows among pianists, violinists and conductors, we have continued cause for complaint. Certainly we can scarcely assume an attitude of superior self-satisfaction in contrasting the position of even the foreign stars with that of Hofmann, Heifetz or Stokowski, of Granger,

I. H. BARTHOLOMEW RECEIVES HONOR



I. H. BARTHOLOMEW of Bethlehem, Pa., has been elected president of the Lehigh Valley Chapter of the New York University Alumni Association. Mr. Bartholomew is in charge of the music at the Broughal High School and organist-director at Holy Trinity

Lutheran Church, where he is serving his thirty-fifth year. In Holy Trinity the musical activities are grouped in children's choir, junior choristers, junior choir, young people's choir, senior choir and alumni choir association. These groups comprise 200 voices.

Spaulding or Reiners.

It is so easy to assert that "taste and musicianship are as good among organists as among other musicians." Is this really true? Such a question cannot be answered without careful analysis and thought. To a degree it may be correct, but certainly from the standpoint of the standards in the field of *concert music* it is indeed doubtful. Judging by what I hear organists at Cincinnati say about the Hindemith Concerto, the organists at least are a wee bit reactionary. To turn thumbs down on such music because of its seeming dissonance after *one hearing* is evidence of an ill-considered opinion, to say the least.

This reply has been strung out beyond reason, for which I apologize. My

personal feeling in this matter is so strong that if my words can stir up our American organists, some good may be accomplished. Some of my listeners at Cincinnati were good enough to express their concurrence with the gist of my paper.

Please understand that my interest is a purely altruistic one. While I agree with you that we are already "good," I still maintain we are a long way from "good enough."

Yours sincerely,
ROWLAND W. DUNHAM.

DOERSAM'S CHORUS ON AIR

Columbia University Choir Will Sing Works of Purcell Aug. 11.

St. Paul's Chapel Choir of the Columbia University summer session will sing, under the direction of Charles Henry Doersam, Purcell's *Te Deum* and *Jubilate in D major* Aug. 11 at 4:30 p. m., DST. The performance will be broadcast by the Columbia network. Organists throughout the country no doubt will take advantage of this opportunity to hear the fine choral organization conducted by Warden Doersam.

Program of Bethuel Gross' Writings.

An unusual event under the auspices of the Northwestern University School of Music took place July 28 at the First Methodist Church of Evanston, when a program of organ compositions of Bethuel Gross was presented. The Aeolian A Cappella Choir, directed by Oliver S. Beltz, sang, with Eugene F. Dressler, tenor, as soloist. Mr. Gross' work is avowedly of the modernist type.

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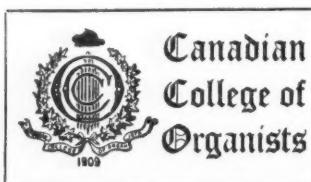
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Registrar—Charles E. Wheeler, F. C. C. O., London, Ont.
Secretary-Treasurer—H. G. Lanctois, Mus. B., 252 Heath street East, Toronto, Ont.
Registrar for Examinations—Frederick C. Silvester, 135 College street, Toronto.
Headquarters—14 Elm street, Toronto, Ont.

Canadian Convention Aug. 30-Sept. 1.

The annual convention of the Canadian College of Organists will be held this year at Toronto, Ont., from Monday, Aug. 30, to Wednesday, Sept. 1, inclusive.

The Buffalo Chapter of the American Guild of Organists will be represented on the program by DeWitt C. Garretson, A.A.G.O., who will play a recital at St. James' Cathedral, and probably by a lecture or talk from one of the members of the chapter. The members of this chapter of the A.G.O. are cordially invited to be present at the convention, as well as any other A.G.O. members who may find it convenient, or who may be in or near Toronto at that time, and the C.C.O. hopes that many such will register. Wives or husbands of members are cordially invited to attend.

Headquarters of the convention will be in the church parlors of the Metropolitan United Church, Toronto, Church street and Queen street East. Registration and "get together" of members and guests will take place on Monday morning, Aug. 30, at 10:30 at headquarters. The committee may be able to arrange for luncheon to be served in the parish hall dining-room, but if this is not possible there are many good restaurants in the vicinity.

The convention program will open with two lectures Tuesday afternoon at the Metropolitan Church, one to be given by J. Campbell McInnes, on English diction for singers. Mr. McInnes' reputation as a singer and lecturer is well established and his lecture should be of great interest to all choirmasters. The second lecturer will be announced later. After the lectures cars or busses will leave from the church for a sight-seeing trip about the city and environs. At 8:15 p. m. in St. James' Cathedral, King and Church streets, a recital will be given by DeWitt C. Garretson, dean of the Buffalo Chapter of the American Guild of Organists and guest recitalist at the convention. Mr. Garretson is organist and choirmaster of St. Paul's Cathedral, Buffalo.

Tuesday morning, Aug. 31, will be devoted to business meetings; at 9:30 there will be a council meeting and at 11 a. m. a general meeting, both at headquarters.

At 2:30 in the afternoon there will be a joint recital in the Timothy Eaton Memorial Church, north side of St. Clair avenue West, between Warren road and Dunvegan road (Bay street cars), given by two of the younger members of the C.C.O. who have not been heard on any convention program. These players will be Miss Helen Hopkins, L.T.C.M., F.C.C.O., of Toronto, and Glen Kruspe, A.R.C.O., organist and choirmaster of Zion United Church, Kitchener, Ont. After the recital, through the courtesy of the ladies of the church, tea will be served in the church parlors.

At 8:15 a recital will be given at the Metropolitan Church by Charles Peacock, Mus.D., F.R.C.O., organist and choirmaster of the Wahner Road Baptist Church, Toronto.

Wednesday morning, Sept. 1, at 9:15, if necessary, there will be a short meeting of members at convention headquarters to finish business which may be left over from the meeting of the preceding day. At 11 a. m. T. J. Crawford, Mus.B., F.R.C.O., organist and choirmaster of Timothy Eaton Memorial Church, will give a talk on

improvisation and keyboard harmony. No formal convention events are listed for the afternoon and the members and guests will have the time free to visit the Toronto Exhibition and to make a tour of various organs of interest, some of which are newly installed.

The convention will be brought to a fitting close with the annual dinner to be held at the Arts and Letters Club, 14 Elm street, at 7 p. m. The congenial atmosphere of the club will be appreciated for this last event of the convention program.

The only expenses to be paid by members or guests will be a registration fee of \$1 and dinner tickets at \$1 each.

As the secretary will be absent from July 12 to Aug. 12 any who wish further information may write or telephone the temporary assistant secretary, J. M. Philip, room 1003, 67 Yonge street, Toronto, telephone Elgin 5590.

Pass the C. C. O. Examinations.

The following have successfully passed the examinations of the Canadian College of Organists held in June, 1937:

Fellowship—Gordon Douglas, Shelburne, Ont.; Myron McTavish, Ottawa, Ont.; Henry Rosevear, Toronto, Ont.

Associateship—Allan Borbridge, Winnipeg, Man.; Frank Buchanan, Verdun, Que.

The examiners' report on paper work is as follows:

In the following harmony the work reached a good standard. Skill in modulation could, however, be improved. In the orchestration more care should be given to the balance of tone. In the counterpoint the work as a whole was not mechanical. Accuracy is desirable, but a little more than that is needed in the A. C. C. O.

HEALEY WILLAN,
H. A. FRICKER,
Examiners.

February, 1938, Examinations.

The following pieces have been chosen for the organ tests in the February, 1938, examinations of the Canadian College of Organists:

ASSOCIATESHIP EXAMINATION.

1. Fantasia and Fugue in C minor, Bach. (Novello-Bridge & Higgs, Book 3, pages 76-82.)

2. "Fidelis"—No. 3 of Four Extemporizations, Whitlock, (Oxford.)

FELLOWSHIP EXAMINATION.

1. Chorale Prelude, "An Wasserflüssen Babylon," "By the Waters of Babylon," Bach. (Novello, Book 18, page 13, or Novello, "Three Chorale Preludes with Double Pedal.")

2. Fugue from Sonata No. 3, Op. 88 (Pastoral), Rheinberger. (Novello-Ed. Harvey Grace.)

3. "Piece Heroïque," Cesar Franck. (Durand.)

The editions noted here are for con-

venient reference, but any standard edition may be used.

These pieces, and these pieces only, will be accepted. No substitution will be permitted.

For further particulars as regards these examinations refer to F. C. Silvester, registrar of examinations, 135 College street, Toronto, Ont.

The pieces listed here may be obtained from Heintzman & Co., Toronto, or other music dealers.

Hamilton Center.

The annual meeting of the Hamilton Center was held in the Conservatory of Music Saturday, June 19. Reports were submitted by the retiring chairman, secretary and treasurer. A vote of thanks was tendered for their excellent work during the year. It was reported that the center was in good financial condition. The following were elected to serve for the next ensuing year:

Honorary Chairman—W. H. Hewlett, Mus. D.

Chairman—Paul Ambrose.

Vice-Chairman—Nellie M. Hamm, Mus. B.

Treasurer—E. G. Elliott, A.T.C.M. Secretary—Harry Martin.

The combined choirs of St. Giles' United, Erskine Presbyterian and Wesley United Churches sang a festival service under the auspices of the Hamilton Center May 10 in Wesley United Church. The Rev. S. Burnside Russell conducted the service, welcomed the members of the C. C. O. and expressed his appreciation of the work done by the members of the center in upholding the traditions of good music in the churches of the city. A large and very appreciative audience was present to hear the combined choirs, numbering 125 voices, the occasion being in keeping with the events of coronation week throughout the British Empire.

The following harmony the work reached a good standard. Skill in modulation could, however, be improved. In the orchestration more care should be given to the balance of tone. In the counterpoint the work as a whole was not mechanical. Accuracy is desirable, but a little more than that is needed in the A. C. C. O.

In the following harmony the writing of the figured bass was inclined to be stodgy. Candidates should aim for part-writing which flows easily. The harmonization of the melody was on the whole fairly good, but candidates should cultivate a better mastery of modulation and the ability to write interesting parts of a more flowing and musically character. The study of good string quartet writing would help. The three-part writing was very weak, both in the development of the given theme and in the modulations. In the counterpoint again there was a certain amount of general stodginess and two definite failures. Accuracy, even at the expense of interest, is more necessary in the A. C. C. O.

HEALEY WILLAN,
H. A. FRICKER,
Examiners.

—♦—

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2. Fugue from Sonata No. 3, Op. 88 (Pastoral), Rheinberger. (Novello-Ed. Harvey Grace.)

3. "Piece Heroïque," Cesar Franck. (Durand.)

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How the organists should make the best use of the musical doctors that have sprung up among them sometimes has been a problem. In Chicago they have solved it, so it seems, by conferring royal prerogatives on them. The impressive picture herewith presented shows a scene at the annual frolic of the Cliffdwellers' Club, held in June at Lake Geneva. The satisfied-looking couple in the center of the picture have just been the principal characters in a coronation ceremony. The king is none other than the newly-made Dr. Herbert E. Hyde of St. Luke's Cathedral, Evanston. His dainty queen is Dr. William H. Barnes. The gentleman just behind "King Herby" is the Archbishop of Cranberry, in the person of another musical doctor, Glenn Dillard Gunn. No, we did not say that Dr. Gunn is also an organist, as Dr. Gunn would be quick to resent.

so grievous an insult. Seated next to the queen is the court jester, and, with his face just protruding into the picture, is the Mahatma Ghandi. The picture proves that when once an organist has a doctor's degree there is no limit to the heights to which he may soar, provided he is industrious and has a spotless reputation.



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For RECITALS
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Programs of Organ Recitals of the Month

Morris Watkins, New York City—Mr. Watkins, organist and choirmaster of the Church of the Saviour, Brooklyn Heights, played recitals on Wednesdays and Fridays in July at Trinity Church, New York, from 12:30 to 1 o'clock. His offerings consisted of the following programs:

July 2—"Nave," from "Byzantine Sketches"; Mulet; Serenade, Schubert; Intermezzo and Pontifical March, from Symphony 1, in C minor, Widor.

July 7—Largo, Handel; "Clair de Lune," Debussy; "Florentine Chimes" from the Suite "Harmonies of Florence," Bingham; Cavatina, Raff; Finale from Symphony 2 in D, Widor.

July 9—Chorale Prelude, "Deck Thyself, O My Soul," Brahms; Fugue in G minor, Bach; "Songe d'Enfant," Bonnet; Caprice in E flat from "Ten Pieces in Different Styles," Rene Vierne; Prelude to "The Blessed Damozel," Debussy.

July 14—Adagio from Sonata 3, in C minor, Guillmant; "Carillon," from "Twenty-four Pieces," Vierne; "Meditation a la Sainte Clotilde," James; Prelude on the Welsh Hymn-tune "Hyfrydol," Vaughan Williams; "Pres de la Mer," Arensky.

July 16—Sortie in D, Rene Vierne; Arabesque, from "Twenty-four Pieces," and Finale from Symphony 3, in F sharp minor, Louis Vierne; "Prelude Funèbre," Rene Vierne; "Westminster Chimes," Louis Vierne.

July 21—Prelude to Symphony 1, in C minor, Widor; "Consolation" from "Songs without Words," Mendelsohn; "March of the Medici" from the Suite "Harmonies of Florence," Bingham; "Chants Russes" from Violin Concerto, Edward Lalo; Finale from Symphony 1, in D, Vierne.

July 23—Fantasy, George Mead; Allegro Vivace, from Symphony 1, in D, Vierne; "Desespouir," Quef.

July 28—First Movement from Symphony in E flat, Maquaire; "Arioso in Ancient Style," Rogers; "Rose Window," from "Byzantine Sketches," Mulet; Chorale Prelude, "O Man, Bewail Thy Grieving Son," Bach; Finale from Symphony 1, in C minor, Widor.

July 30—"Ave Maria," Schubert; "Carillon de Chateau Thierry," Bingham; "Adoration," Bingham; "Thou Art Peter," from "Byzantine Sketches," Mulet; Andante Cantabile from String Quartet, Tschaiikowsky.

C. Albert Scholin, St. Louis, Mo.—Mr. Scholin, organist and choirmaster of the Kingshighway Presbyterian Church of St. Louis, will improve a vacation spent with his parents at Chautauqua, N. Y., by playing recitals Aug. 8 at the Church of the Covenant, Erie, Pa., and Aug. 12 at Zion Mission Church, Jamestown, N. Y. In the latter recital Mr. Scholin will present this program: Little Fugue in G minor, Bach; "Harmonies du Soir," Karg-Elert; "Ronde Francaise," Boellmann; Toccata and Fugue in D minor, Bach; Adagietto, Kurtz; "Vermeland," Hanson; "The Swan," Saint-Saens; "Grand Choeur Diaconie," Gigout; "To the Rising Sun," Torjussen; Toccata for Flutes, Stanley; Prelude in E minor, Dethier.

George W. Volk, Chautauqua, N. Y.—In his Sunday afternoon recitals at Chautauqua in August Mr. Volk will play the following programs:

Aug. 22—Solemn Prelude, Noble; Sketch in D flat major, Schumann; Sketch in F minor, Schumann; "Evening Rest," Hollins; "Flight of the Bumble-bee," Rimsky-Korsakoff; Nocturne (Op. 54, No. 4), Grieg; Fugue in C major, Buxtehude; Chorale in B minor, Franck; "Suite Gothique" ("Priere a Notre Dame" and Toccata), Boellmann.

Aug. 29—Sonata in A minor, Borowski; "Burgundian Hours," Jacob; Toccata (Symphony 5), Widor.

For his recitals on Wednesday afternoons at 5 o'clock Mr. Volk will arrange these programs:

Aug. 4—Prelude and Fugue in F minor, Handel; Preludio in G minor and Gavotta in F major, Martini; "Sonata Eroica," Jongen; Prelude, Fugue and Variation, Franck; Bridal Song, "To a Nordic Princess," Grainger; "The Tumult in the Praetorium," de Maleingreau; Berceuse, Vierne; Finale (Symphony 1), Vierne.

Aug. 11—Five Chorale Preludes, Brahms; Three Mountain Sketches, Clokey; "Will-o'-the-Wisp," Nevin; "Im-

pressions Gothiques," Edmundson; Little Fugue in G minor, Bach.

Aug. 18—Bach program: Concerto in A minor (Vivaldi); Prelude in E flat major; Trio-Sonata in D minor; Sonatina, "God's Time Is Best"; Sinfonia, "We Thank Thee, Lord"; Cathedral Prelude and Fugue; Chorale Prelude, "Kyrie, Gott Schöpfer."

Aug. 25—Fantasie in A major, Franck; "Harmonies of Florence," Bingham; "St. Lawrence Sketches," Russell; Passacaglia, Cavatina, Raff; Finale from Symphony 2 in D, Widor.

July 7—Largo, Handel; "Clair de Lune," Debussy; "Florentine Chimes" from the Suite "Harmonies of Florence," Bingham; Cavatina, Raff; Finale from Symphony 2 in D, Widor.

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Arthur B. Jennings, Pittsburgh, Pa.—Mr. Jennings, of the Sixth United Presbyterian Church, gave a recital June 29 on the new three-manual organ built by M. P. Möller, Inc., for the Methodist Church of Huntington, W. Va. His program consisted of the following numbers: Toccata and Fugue in D minor, Bach; "Ballet of the Happy Spirits," Gluck; "Ronde Francaise," Boellmann; "Pilgrims' Chorus," Wagner; "School of the Little Fauns," Pierne; "Melody for the Bells of Berghall Church," Sibellius; Sonata in D minor, Guillmant.

Wilbur F. Swanson, Rock Island, Ill.—Mr. Swanson gave two lecture-recitals at the Augustana Seminary chapel for the benefit of students of the summer choir school conducted at Augustana. His programs were as follows:

June 29—"Prelude Heroic," Faulkes; "Was Gott that das ist wohlgethan," Karg-Elert; Passacaglia et Thema Fugatum, Bach; "The Bells of St. Anne de Beaupre," Russell; "Trauerzug," Max Gublins; Andante Cantabile, Symphony 4, Widor; Chorale Fantasy on "Built on a Rock the Church Doth Stand," Wilbur F. Swanson; "Litania Solenne" and "Pax Vobiscum," Gauthier Edmundson.

July 1—"Festival Prelude on 'Elm's Feste Burg," Faulkes; Pastorale, First Sonata, Guillmant; Fantasia and Fugue in G minor, Bach; "Recit de Tiere en Taille," de Grigny; Cantabile, Franck; "Night," Jenkins; "We All Believe in One God, Creator," Bach; "Reye Angelique," Rubinstein.

Warren F. Johnson, Washington, D. C.—Mr. Johnson has played the following in his short recitals before the evening service at the Church of the Pilgrims:

July 4—Variations and Fugue on "America," Max Reger.

July 11—Fantasie on "L'Homme Arme" and Hymn, "Pange Lingua," Joh. Nep. David.

July 18—Sonata in F minor, No. 4, Karl Wolfgram.

July 25—"Prelude et Petit Canon," Op. 38, and "Tableaux de Voyage," Vincent d'Indy.

John Glenn Metcalf, Philadelphia, Ark.—Mr. Metcalf gave a recital at the First Presbyterian Church on the evening of June 27 and played the following program: Prelude in B minor, Bach; Chorale Preludes, "Christ Lay in Bonds of Death" and "Praise Be to Thee, O Christ," Bach; Barcarolle, Offenbach; "Benedictus," Reger; Three Short Preludes, Chopin; Andante, Vierne; "Oriental," Cui; Meditation, Widor; "Spring Morn," F. S. Smith; "Chorus of Pilgrims," Wagner.

Dr. Ray Hastings, Los Angeles, Cal.—Numbers played by Dr. Hastings in his most recent popular programs at the Philharmonic Auditorium have included: Prelude to "King Manfred," Reinecke; "Praise of Tears," Schubert; Military March, Schubert; Finale from Symphony No. 3, Mendelsohn; Verset, F minor, Franck; Serenade, Widor; "Chanson Triste," Tschaiikowsky; "Ave Maria," from "Othello," Verdi; "The Voice of

Chimes," Hastings; "In Memoriam," Hastings.

Robert Leech Bedell, New York City—In a series of special radio recitals from station WQXR from 8 to 8:30 Monday evenings in August Mr. Bedell will play the following programs:

Aug. 2—Chorale Prelude, "Gelobet seist Du," Bach; Arioso in C minor, Bach; Badinerie (B minor Suite), Bach; Serenade, Widor; "Marche Nuptiale," Loret; Cantilene, Bedell; Minuet in E flat, Beethoven; "Gondellied," Mendelsohn.

Aug. 9—Fantasia in C minor, Bach; Rigaudon, Lulli; Berceuse, Faulkes; Grand Chorus, West; "Legende," Bedell; Minuet in D, Beethoven; Cradle Song, Brahms.

Aug. 16—Introduction and Fugue, Mozart; Fantasia in C major, Bach; Bourree, Handel; Berceuse, Vierne; March in D, Guillmant; Pastorale, Bedell; "Minuet Antique," de Severac; "On Wings of Song," Mendelsohn.

Aug. 23—Prelude in G major (Great), Bach; Pastorale in F, Bach; Gavotte in B flat, Handel; Communion ("Messe Basse"), Vierne; "Marche Triomphale," Lemmens; "Berceuse and Prayer," Bedell; Minuet in E flat, Mozart; "The Swan," Saint-Saens.

Aug. 30—Prelude in F minor (Great), Bach; Air ("Water Music"), Handel; Bourree in B flat, Purcell; Pastorale, Dubois; "Nuptial Postlude," Guillmant; Canzonetta, Bedell; Minuet in D, Mozart; "Maria's Wiegenlied," Reger.

Hugh Porter, New York City—In a recital at the Juilliard School of Music at 4 o'clock Aug. 4 Mr. Porter of the Juilliard faculty will present this program: Prelude and Fugue in E minor ("The Cathedral"), Bach; Prelude, Fugue and Variation, Franck; Passacaglia (MSS.), Bingham; Sketch in F minor, "Abendlied" and Canon in B minor, Schumann; Allegro from Sixth Symphony, Widor.

Harry E. Cooper, Kansas City, Mo.—In a recital before the twenty-fifth annual meeting of the Missouri Music Teachers' Association in Christ Church at St. Louis July 1 Mr. Cooper played the following program: "Christus Resurrexit," Ravanello; Cantabile in B major, Franck; Fugue in D major, Bach; "Marche Champetre," Boex; "Carillon de Westminster," Vierne.

F. Arthur Henkel, Nashville, Tenn.—Mr. Henkel, head of the organ department at Ward-Belmont College, gave a recital at Scarritt College June 24 and played this program: "Pieze Heroique," Franck; Andante Cantabile, Tschaiikowsky; "Song of the Basket Weaver," Russell; "Ave Maris Stella" of Nova Scotia Fishing Fleet," Gaul; Caprice, Kinder; "Twilight" and "Evening" (Summer Sketches), Lemare; "Electa ut Sol," Dallier; "Echo Bells," Brewer.

Edward Eigenschenk, Chicago—Mr. Eigenschenk appeared on the program of recital he gave jointly with Henion Levy, pianist, in Kimball Hall under the auspices of the American Conservatory of Music on the afternoon of July 7 and played these compositions of Bach and Vierne: Toccata and Fugue in D minor, Chorale; "Herzlich that mich verlangen," Vivace (Third Trio-Sonata) and Fugue a la Gigue, Bach; "Divertissement," Andante Cantabile (Second Symphony), Scherzo (Sixth Symphony) and Finale (Fourth Symphony), Vierne.

Mrs. Ray Lasley, Dallas, Tex.—The following program was given Sunday, June 27, at the First Methodist Church of Arlington, Texas, by Mrs. Lasley: Toccata, Nevin; "Moonlight," d'Evry; "Marche Champetre," Boex; Fountain Reverie, Fletcher; "To a Wild Rose," MacDonald; Largo, Handel; "The Squirrel," Weaver; Andante, Vierne; "Oriental," Cui; Meditation, Widor; "Spring Morn," F. S. Smith; "Chorus of Pilgrims," Wagner.

George W. Volk, Chautauqua, N. Y.—In his Sunday afternoon recitals at Chautauqua in August Mr. Volk will play the following programs:

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For his recitals on Wednesday afternoons at 5 o'clock Mr. Volk will arrange these programs:

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Aug. 11—Five Chorale Preludes, Brahms; Three Mountain Sketches, Clokey; "Will-o'-the-Wisp," Nevin; "Im-

pressions Gothiques," Edmundson; Little Fugue in G minor, Bach.

George H. Fairclough, F.A.G.O., St. Paul, Minn.—The last recital by Mr. Fairclough as organist of the University of Minnesota was given on the evening of June 18 in Northrop Memorial Auditorium. Mr. Fairclough has been appointed assistant professor of music and organist emeritus by the board of regents. At his final recital the following was the program: Prelude in B minor, Bach; Chorale, "Awake Us, Lord, and Hasten" (Cantata No. 22), Bach-Fairclough; Passacaglia and Fugue in C minor, Bach; "On Wings of Song," Mendelsohn-Fairclough; Symphony in B minor, first movement, Schubert-Fairclough; Prelude, Fugue and Variation, Franck; "Eventide," "Song of Happiness" and Fantasia on "Hail, Minnesota," Fairclough.

Alexander Schreiner, Los Angeles, Cal.—Mr. Schreiner played the following programs at the Latter-Day Saints' Church in Washington, D. C.:

July 19—Water Music Suite, Handel;

"The Nightingale," Nevin; Fugue in C major, Buxtehude; Chorale, "A Rose Bursts into Bloom," Brahms; Hymn, "Lead, Kindly Light," Dykes; Overture to "Mignon," Thomas.

July 21—Menuet, Handel; Prelude and Fugue in A minor, Bach; Nocturne, Mendelsohn; "Träumerei," Strauss; Mormon Hymn, "Sweet Is the Work," McClellan; Toccata in F, Widor.

July 23—Fantasie and Fugue in G minor, Bach; "Moonlight," Karg-Elert; Adagio in A flat, Guillmant; Fugue a la Gigue, Bach; Mormon Hymn, "Great God, Attend While Zion Sings," Daynes; "Pilgrim's Song of Hope," Batiste.

Claude L. Murphree, F.A.G.O., Gainesville, Fla.—In his summer school recitals at the University of Florida Mr. Murphree has given these programs:

July 11—Prelude, Variation and Fugue on "Dundee," Diggle; Concerto Movement, Dupuis; "The Cuckoo," d'Aquin; Musette, Handel; Pastorale and Chorale Prelude, Bach-Bedell; "Legende" and Intermezzo, Bedell; "The Citadel at Quebec," Russell; Serenata, Timmings; Roulade, Bingham; "Carillon Suite," A. J. Johnson.

July 18—Introduction and Toccata, Waland; "A Little Tune," Felton; Concert Fantasia on British Airs, Lemare; "Winter Sunset," Edmundson; Concert Toccata, Mansfield; "Ascension Fiesta," H. B. Gaul; Trio-Sonata No. 2, Bach; "Noel," Bedell; Fifth Symphony (three movements), Vierne.

Charles H. Demorest, Chicago—Mr. Demorest played the following program in a recital of the summer artist series at the Chicago Musical College on the Hammond electric organ July 13: Concert Overture in C minor, Hollins; "Jesus, Joy of Man's Desiring," Bach; "St. Anne's" Fugue, Bach; Meditation, Sturges; Chorale No. 3, in A minor, Franck; "Carnival Passes By," Goodwin; Oriental Sketch No. 3, Bird; "Within a Chinese Garden," Stoughton; "The Musical Snuff-box," Liadoff; Toccata, "Thou Art the Rock," Mulet.

Russell H. Miles, Urbana, Ill.—Professor Miles of the University of Illinois musical faculty, who is at the University of California at Los Angeles for the summer session, is giving a series of four recitals there. On June 30 his program consisted of the following compositions: "Pieze Heroique," Franck; Air, Gluck; Passacaglia and Fugue, Bach; Andante Cantabile, String Quartet, Tschaiikowsky; "Canyon Walls" and "Jagged Peaks in the Starlight," Clokey; "Thou Art the Rock," Mulet.

Walter A. Eichinger, Seattle, Wash.—In his recital at the University Temple on the evening of July 8 for the University of Washington summer session Mr. Eichinger played: Toccata and Fugue in D minor, Bach; "Be Thou but Near," Bach; Chorale in B minor, Franck; "Harmonies du Soir," Karg-Elert; "Clair de Lune," Karg-Elert; "The Son of God Goes Forth," Carl Paige Wood; "Sunrise," Jacob; Cantabile, Jongen; Sketch in F minor, Schumann; "Chant de Mai," Jongen; Toccata, Mulet.

Music for Communion Services; Some of the Less Known Numbers

By HAROLD W. THOMPSON, Ph.D., Litt.D.

It is remarkable that our composers pay so little attention to music for communion. Emphasis seems to be placed upon the two great festivals of Christmas and Easter; yet, among all Protestants, communion is celebrated at least four times a year. It will be of value therefore to make a few suggestions regarding music of such constant use and importance.

Communion Services

Unique in value for Episcopalians, particularly for those who emphasize the Catholic element, are settings of the service by Dr. Healey Willan. He calls them masses usually, but they may be used not only by Episcopalians, but by all Protestants. In the case of Protestant churches there is a growing interest in parts of the service, especially in the Agnus Dei. Here is a list of Dr. Willan's masses:

Mass, "O Western Wynde." Unaccompanied, four parts. (Faith Press.)

Mass of St. Hugh. Women's voices or junior choir. SSA. (Faith.)

"Missa de Sancta Maria Magdalena," in D. Unison. (Oxford.)

"Missa de Sancto Albano." Easy and very fine. (Oxford.)

"Missa Brevis," No. 1, in E flat, with fine Agnus. No. 2, in F minor; free rhythm. No. 3, in F; excellent Sanctus. No. 4, in E, on the "Corde Natus," for Christmas. No. 5, in F sharp minor, for SSATB, with grand Kyrie. No. 6, on Bach chorales. (C. Fischer.)

Edition of Merbecke (1550) with simple accompaniment. (Oxford.)

Other settings of the communion service by Americans are as follows:

Barnes, in A. (Gray.)

Candlyn, in G and G minor. All can be sung in unison. Has an "O Salutaris" for use in penitential seasons. Short. (Schmidt.)

Candlyn in D flat. (Gray.) Widely used.

Fry, "Missa Sancti Clementi." (Gray.)

James, "Missa Imaginum." (Gray.)

Noble, in B minor. His latest and perhaps his finest. (Schmidt.)

Noble, in G minor. Ranks second in popularity. (G. Schirmer.)

Noble, in A and E. (Schmidt.)

Noble, in A. (G. Schirmer.)

Sowerby, in C. Has no Credo. (Gray.)

Sowerby, in D minor. Difficult. (Gray.)

Titecomb, "Missa Sanctae Crucis." Unaccompanied. (C. Fischer.)

Titecomb, "Missa de Regina Coeli." The Sanctus and Benedictus are published together in a separate issue. (C. Fischer.)

Titecomb, "Missa S. Joannis Evangelistae." For TTBB. (C. Fischer.)

Among modern English publications the following deserve special mention:

Ashley—Service for Congregation and Choir. Unison *ad lib.* (Novello.)

Chambers—Service in three parts. Can be used by men. (Novello.)

Choueaux—Short Service in D minor. (Oxford.)

Durrant—Service in E flat. (Novello.)

Gray, Alan, in C. (Oxford.)

Hutchings—Service on Russian Themes. (Novello.)

Lovecock, in A minor. Easy. (Oxford.)

Piggott, in D. Mostly unison. (Oxford.)

Sampson, in E flat. (Novello.)

Shaw, G. Simple modal music for the communion service. (Novello.)

These are not very well known on this side of the water, but they deserve to be. I should add Arnold's "The Simple Mass, Plainsong" (Oxford) and the various numbers in the St. Dunstan edition of Canon Douglas (Gray).

Anthems and Motets

The following are selected from recent publications, for the most part, from both sides of the Atlantic:

Bairstow—"The King of Love," on an old Irish melody. S and S-Bar. (Oxford.)

Bingham—"O Love That Will Not Let Me Go." S and unaccompanied chorus; not easy. (Gray.)

Candlyn—"Let All Mortal Flesh." Unaccompanied. (Gray.)

Candlyn—"Bread of the World." T. (Gray.)

Candlyn—"Thee We Adore," on the old "Te Adoro." (C. Fischer.)

Dickinson—"Beneath the Shadow." A or Bar. (Gray.)

Elgar—"Ave Verum" ("Jesus, Word of God"). Medium solo. (Novello.)

Grieg (Dickinson)—"Jesus, Friend of Sinners." Unaccompanied. Eight pages. (Gray.)

Ingegneri—"Vere Languores." SSA, unaccompanied. Has English words. One page. (E. C. Schirmer.)

James—"O Saving Victim." In Lent preferably. (Gray.)

Löff—"O Thy Mystical Supper." Unaccompanied. The finest Russian anthem for communion. (J. Fischer.)

Lester—"Bread of the World." Quartet. A or Bar. (Gray.)

Lutkin—"Let All Mortal Flesh." A. Unaccompanied *ad lib.* (Gray.)

Mackinnon—"O Holy Jesu." Unaccompanied. Exquisite. (Gray.)

Mackinnon—"Bread of the World." Unaccompanied. (Gray.)

Matthews, J. S.—"I Am the Bread of Life." Quartet. (Ditson.)

Roselli—"Adoramus Te." With English words. (E. C. Schirmer.)

Willan—"Hail, True Body (Ave Verum)." Tuneful; an early work. (Novello.)

Willan—"Very Bread." (Gray.)

Willan—"O Sacred Feast."

Willan—"O How Sweet."

Whitehead—"Deck Thyself." On an old chorale. (Schmidt.)

If solos are appropriate at communion you might like one of these three:

Barnes—"Communion." High or low. Short and lovely. (G. Schirmer.)

Kennedy—"Song of Consecration." High. (Gray.)

Vorla—"I See His Blood Upon the Rose." High. (Gray.)

I have purposely refrained from listing most of the best-known standard numbers, especially the outworn Victorian settings of the communion service still so widely used. I believe that it is not necessary to add that there is a wealth of music now from the school of Palestrina and the school of Byrd which is available as motets or as parts of the service. For example, the very beautiful Sanctus by Byrd sung at the recent coronation (SATTB) can be obtained in a Stainer & Bell edition. But that is another story. There is still a demand for excellent communion anthems and motets. Perhaps our composers will make note of this fact.

Outdoor Recitals in Cemetery

A series of outdoor recitals on a Hammond electronic organ installed at the Springfield, Mass., Cemetery has been arranged by James Gay, the superintendent. The installation is unusual in that the instrument stands in the beautiful Gothic chapel which seats about 100 and, through a series of amplifiers placed in the tower, which circles the crematory stack, also plays over the cemetery grounds. The tones of the Hammond can then be heard for a distance of at least 1,500 feet. The console has connected to it a phonograph turn-table which permits the use of records which are amplified through the regular tone cabinets, thus making it possible for the organist controlling the mechanism to vary his program with selections by vocalists, and to superimpose an organ accompaniment to the record while playing it, as all of the sound comes from the same point. A program played by Roland Pomerat for the Fourth of July recital consisted of the following numbers: "Hymn of Glory," Yon; "Alt Wien," Godowsky; "Thanks Be to Thee," Handel; "The Lord's Prayer" (sung by John Charles Thomas), Maitland; Prelude and Fugue in E minor, Bach; "Come, Sweet Death," Bach; "Jesu, Joy of Man's Desiring," Bach; "The Rosary" (sung by Richard Crooks); "Battle Hymn of the Republic" (sung by Victor mixed chorus with orchestra); "Columbia, the Gem of the Ocean"; "Onward, Christian Soldiers"; American Rhapsody, Yon.

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Women in the Field of Organ Music Must Overcome Prejudice

[The following is the text of an interesting paper read by Miss Bender, prominent Cleveland organist, at the convention of 1937 of the Ohio State Music Teachers' Association.]

By LAURA LOUISE BENDER, F.A.G.O.

In preparing this paper I have been impressed by the scarcity of material on the subject of woman in the field of music in general and of the organ in particular. As little has been written directly on this subject, it has been necessary to search through many books and magazine articles to find any reference to women until the latter part of the nineteenth century. Arthur Elson has written a book on "Woman's Work in Music" which I have found very valuable.

It is not, after all, so hard to understand why women have had so much difficulty in making their way in music when one realizes the position of women in the early years. In the Renaissance days intellectual women were found chiefly in convents, although in Italy the nuns had their own orchestras as early as the sixteenth century. A number of women composed madrigals then, and even much earlier we find mention of woman composers. In the fifteenth century three women achieved fame in composition. The sixteenth century produced ten noted composers, and it is in this century that the first great name appears, that of Madalena Casulana, born in Italy about 1540, who published two volumes of madrigals. In the seventeenth century twelve woman composers appear, among whom are Italian, French, German, Dutch and English women, whose works were performed and published. This may be apart from our subject, but it is interesting to know when women first became active in music.

Coming back to the organ, several writers admit that there have been woman organists from an early date, but little mention is made of them until the last century. Of course, one realizes that the organs of the fourteenth and fifteenth centuries were rather clumsy affairs, with keys five and six inches wide, played with the fists, which would have been difficult, if not impossible, for women. Since men have held the field of music for so long a time, does it not seem strange that the patron saint of music should have been Cecilia, seated at an organ?

The earliest mention of a woman organist seems to be that of Cornelia Calegari, born in Italy in 1644, who is said to have won the praise of her nation by her wonderful singing and organ playing. She had also many compositions to her credit.

In Germany the first name appears to be that of Judith Bachman, who lived near the close of the seventeenth century and who wrote a number of fugues. Since in the eighteenth century music was considered a proper relaxation for royalty, we find mention made of an organ trio composed by the Princess Anna Amalie, sister of Frederick the Great. Marie Therese von Paradis, born in Vienna in 1759, was one of the most notable figures in German music. Grove says of her: "She was a highly esteemed pianist, who also attained considerable skill on the organ, in singing and in composition, and this in spite of her being blind from early childhood." At the beginning of the present century Clotilde Kainerstorfer was the leader of woman organists in Germany. Her works are of high standard, hymns and choral numbers, all with organ accompaniments. Marianne Stecher was another successful organist and composer, and has written many fugues which entitle her to a high rank of musicianship.

In England Cassandra Frederick, a favorite of Handel, played the organ in public in 1760. Mary Hudson, who was born in England and died in London in 1801, was an organist and com-

poser. Her church music is especially notable, but nothing is said of her playing. About this time we find Jeanne Marie Guest, a daughter and pupil of a well-known organist, with a number of organ voluntaries to her credit. Jane Clarke was another good organist who issued a setting of psalms sung at Oxford in 1808. There was also Augusta Amherst Austen, who has written songs and hymn-tunes.

Early in the nineteenth century we find the names of Ann and Elizabeth Mounsey, whom Grove calls "two English lady organists and musicians." Ann was born in London in 1811 and was elected to a church in Clapton in 1828. This, by the way, seems to be the first reference to a church position in England held by a woman. Ann Mounsey held several, so by this time women must have been in this field. She was well known in London as a teacher and composed a number of works for piano and organ, and an oratorio. Elizabeth Mounsey, born in 1819, was known as a child prodigy, and in 1834, at the age of 15 years, she was appointed organist of St. Peter's, Cornhill. This post she resigned in 1882, having held it for forty-eight years. Mendelssohn frequently played on the organ at St. Peter's, which was a fine instrument by Hill. Besides the organ and piano, she devoted much study to the guitar and in 1833 and 1834 appeared in public as a performer thereon.

Also in 1819 Elizabeth Stirling, an eminent English organist and composer, was born at Greenwich. She is said to have attained a remarkable degree of facility on the pedals. At her first public performance, of fourteen numbers she played five pedal preludes and fugues and three pedal trios. At the age of 20 she was elected organist of All Saints', Poplar. In 1856 she tried for the degree of bachelor of music at Oxford, presenting an orchestral setting of the 130th Psalm, but though it was accepted and won high praise, no authority existed for granting a degree to a woman. She also was an active organist for forty-one years, holding one post for nineteen and the other for twenty-two years.

Turning to France, we find that Louise la Hye, who lived in the early part of the nineteenth century, had published many valuable organ works before her untimely death at the age of 28 years. Maria Felice Clemence de Reiset, Vicomtesse de Grandval, born in 1830, is famous for her compositions. Her sacred music ranks with the best that modern writers can show. Her two masses have been produced frequently in Paris; she also composed two oratorios and smaller works for the organ, and wrote in practically all forms of composition.

Today, in France, Nadia Boulanger ranks as one of the most distinguished organists and composers of her country. A few years ago she made a tour of this country, in the course of which she played with the Boston Symphony Orchestra. She holds important teaching positions in Paris and many promising American pupils have studied with her. She won the Second Grand Prix de Rome, while her younger sister, Lili, though not an organist, was the first woman to whom the First Grand Prix de Rome has ever been awarded.

In Sweden, Elfrida Andrée, born in 1841, is one of her country's most gifted women, and was appointed organist of the cathedral at Gothenburg in 1867. Her works include many different forms, her organ symphony being especially noteworthy. At a musical congress in Brussels she took first prize among seventy-eight competitors.

Coming to our own country, Henry C. Lahee gives an account of one, Mrs. Von Hagen, a music teacher in Boston in 1799, who had, previously been organist of churches in Holland. This is more than thirty years earlier than the record of a woman church organist which we find in England. Lahee adds that in 1800 announcement is made of "A Funeral Dirge on the death of General Washington: the music composed by P. A. Von Hagen, organist of the Stone Chapel." He also mentions Miss Hewitt as being organist of the Handel and Haydn Society

in Boston from 1820 to 1830. Faustina Hasse Hodges, daughter of Edward Hodges, an English organist, played in churches in Brooklyn and Philadelphia about 1878; she also wrote church music. Mrs. George A. Briggs, born in South Paris, Maine, was organist of the First Congregational Church in her home town for forty-eight years.

From this time we find many women in the church and concert field; therefore I make no mention of our own brilliant woman organists and composers, with whose names we are all familiar, whether we have heard them or not.

Let us now consider a few of the problems of the woman organist—problems which I am sure all have had to face at some time. I believe the greatest of these is the prejudice against them which still exists. That it does still exist is shown by the following incident. In New York a few months ago a very competent woman was applying for a church position. The committee found her work entirely satisfactory in every way, but admitted their prejudice and took a man instead. At least they were honest about it. This peculiar psychology is found principally among music committees and ministers, but it is much less prevalent than a few years ago. This is due, partly, I believe, to the influence of the woman members of the American Guild of Organists and to the fact that so many women are academic members of the Guild. And the increasing number of woman realists is helping to show what can be done by women. Fortunately the men, especially those who stand highest in the profession, do not share this prejudice. All they ask is musicianship. Many of them are teachers and frankly admit that their woman students do as good work as the men; some say they do better.

So, as one woman who is a fellow of the Guild and a college organist put it: "Why are not women given a chance at the best positions, especially in the East? Will the time ever come when women will be treated on a basis of professional equality with men?"

It is true that there are more women than men who dabble in organ playing, who think that, because they can play the piano, they can play the organ, too. In fact a very good pianist once told me that the only difference was the pedaling! These women hold small church positions and oftentimes, either because the church can pay little, or because there is no trained organist available, they render a real service. Many of these would be willing to study if they had the opportunity.

On the other hand, how many men are there who play the organ on Sunday but hold non-musical positions during the week and have little or no time to spend on the service? Should not these men be classed with the women who look upon it merely as a means of making extra money, and not as professionals? Yet these same men, because they are men, stand a better chance of obtaining church positions than women.

We see no reason why women with excellent training and experience, and with first-class credentials, should be barred from good positions. This was understandable in the days of the tracker action organ, when physical strength was very much needed. Now that electricity supplies the energy, the organ touch is as light as or lighter than that of the piano. A large instrument does look very imposing to the layman—very prohibitive. I have often heard someone say that he did not understand how I could play a large instrument because of my size. I have also been told that I play like a man, whatever that may mean.

One organist tells of an attempt to obtain a position, but she was told that, as the organist had to cross the channel to reach the organ, they could not possibly consider a woman. This seems to be one of the most common excuses; I have heard it many times with little variation. The organist wonders if she could not take a course in impersonating a man.

Another reason sometimes given is that a woman is more easily upset than a man, and cannot stand criticism; therefore music committees cannot talk

to her as to a man. This may be true in some instances, but, generally speaking, a woman who has gone through the training necessary for degrees and has made a success of her work has become sufficiently hardened to criticism.

The small church, with scarcely any funds for its music, is relatively free from prejudice. Such churches are only too glad to have anyone who can and will take charge of the music. Here are to be found many competent organists, both men and women, who give their time and talents week after week, with little pay and often little appreciation. Yet we in this country are more fortunate than organists in Europe, for there woman organists are very rare. Waldo Selden Pratt, when professor in the Hartford Theological Seminary, said: "I am inclined to think that our American churches have shown true instinct in so often selecting women to administer their music, and that as time goes on their prominence in this honorable and useful branch of the musical profession will increase."

Since the majority of our school teachers and many of our music teachers are women, what is the objection to a woman as a boy choir leader? It is unreasonable to think that a woman cannot handle boys or teach them music. She may not be so well suited to take them to camp in the summer, but she can train them to sing and teach them discipline and reverence. And the larger contact that women have with children should make them more successful with children's choirs. An increasing number of women are proving their ability in handling boy choirs as well as adult choirs. More and more does the excellent work of woman choir leaders come to the notice of the profession and the public.

The success of any organist, man or woman, should depend on his or her equipment as a musician, and upon his personality, regardless of sex. The woman who has training, ability and talent and who has proved these to the satisfaction of a responsible examining board should stand the same chance as a man with equal qualifications. There are, of course, church positions in which women would be out of place—churches and cathedrals where men only are allowed to conduct the service. But where there is not this fixed tradition there is no reason why women should not compete with men.

It has been only a short time since woman's day dawned in music. It is said to have been no mere whim that caused Chaminade to sign her name C. Chaminade. And Ambroise Thomas said: "This is not a woman who composes, but a composer who happens to be a woman." Until 1850 women were denied admittance to conservatories in Europe. There was a young woman, working under a *nom de plume*, who won first prize in a contest of the London Conservatory. The directors were in a dilemma; so they eliminated the winner because she was a woman. In the *Etude*, Tod Buchanan Galloway makes the following comment: "After the long period in which women had no opportunity to display any talent in composition we must allow a sufficient lapse of time to pass, a generation or two, before we undertake to pass final judgment that women cannot rise to the heights of composition reached by some men. If in instrumental music she has not taken so exalted a position as in vocal music, it has been largely because she has not had the opportunity to do so. The old prejudice has been slow to yield, but even in the face of difficulties, women have become world-famous as interpreters on musical instruments."

In closing I quote the words of the late Dr. William C. Carl, who said: "May I offer my congratulations and appreciation to the woman organists for what they have accomplished. They are a credit to the profession and have added much to its lustre and success."

FRANCIS SNOW, Mus. Doc.
TRINITY CHURCH
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RECITALS — INSTRUCTION
IN ORGAN AND CHOIR TRAINING

Formula of 1700 for Procuring Organists; System Was Simple

[The following is reprinted from the issue of THE DIAPASON of July 1, 1927—ten years ago.]

Any organist who may be inclined to mourn because in this day his work is not greatly appreciated should find some comfort in contemplating conditions in the early history of the organ. It appears that even then organists were considered by some persons as easily acquired and trained. An interesting volume on display in the Library of Congress in Washington instantly attracted attention because it seemed to be a good historical example of propaganda on behalf of the organ. In those days Englishmen apparently conducted campaigns to popularize the organ in churches. This sentence at once caught our eye:

"Now, for your comfort know * * * that after ye are gotten into the way, you will have organists grow up amongst you as your corn grows in your fields, without much of your cost and less of your care."

Was this a prophecy of conditions for many centuries in the future?

The volume quoted was written by Thomas Macem, who died in 1709. It deals with "Musick, both divine and civil." The first part dwells on the necessity of "singing psalms well in parochial churches, or not singing them at all." That is the same issue we discuss today. There are chapters on the value of an organ to a church and an eloquent brief, apparently, on behalf of the installation of these instruments in churches. It was evidently calculated as an answer to those who at the time argued against the introduction of instrumental music in worship. The line of argument could not be followed in full, for Mr. Mace's work is in a glass case, receiving perhaps more reverential and respectful treatment today than it did when the author walked among men. But chapter 6 was there plainly to be read at this late day. It was entitled "How to Procure an Organist." Naturally this aroused our interest, and so we read:

The certain way I will propose shall be this, viz.: First, I will suppose you have a parish clerk, and such an one is able to set and lead a Psalm, although it be never so indifferently. Now, this being granted, I may say that I will, or any music master will, or many more inferiors (as virginal players, or many organ makers, or the like), I say, any of these will teach such a parish clerk how to pulse or strike most of your common Psalm-tunes, usually sung in our churches, for a trifl (viz., 20, 30 or 40 shillings) and so well that he need never bestow more cost to perform that duty sufficiently during his life.

This, I believe, no judicious person in the art will doubt of. And then, when this clerk is thus well accomplished, he will be so doated upon by all the pretty ingenuous children and young men in the parish, that scarcely any of them but will

be begging now and then a shilling or two of their parents to give the clerk that he may teach them to pulse a Psalm-tune; which any such child or youth will be able to do in a week or a fortnight's time very well.

And then again, each youth will be as ambitious to pulse that Psalm-tune in public to the congregation, and no doubt but shall do it sufficiently well. And then, in short, the parish will swarm or abound with organists. * * * For you must know (and I entreat you to believe me) that, seriously, it is one of the most easy pieces of performance in all instrumental music to pulse one of our Psalm-tunes truly and well, after a very little sheathing, upon an organ.

Evidently we have always had with us those who say that any young woman can learn to play the organ and should do so for the honor (or the privilege of practice on the instrument); who are quite sure that it is a question not of how good, but how cheap. The formula was worked out for them early in the eighteenth century.

New Courses at American.

The school of church and choir music of the American Conservatory of Music, under the direction of Frank Van Dusen, offers several new courses for the season 1937-38. In addition to the usual work in organ service playing and choir training and conducting, the school will offer class courses in liturgical music and hymnology. A practical class course will be offered in keyboard harmony, ear training, modulation and the principles of improvisation. A special feature will be a one-semester course in organ repertoire and interpretation. This will be an evening class meeting every other week. In addition to these specialized courses, students may enroll in the regular conservatory classes in harmony, counterpoint, composition, orchestration, piano and voice. The organ, choir and theory faculty includes Frank Van Dusen, Edward Eigenschenk, Emily Roberts, Leo Sowerby, George L. Tenney, Adalbert Huguelet, George Ceiga and Kenneth Cutler.

Guilmant School Alumni Elect.

At the annual meeting of the Guilmant Organ School Alumni Association, held in New York City June 1, the following officers were elected: President, Miss Gertrude H. Hale; first vice-president, Harry W. Cosgrove; second vice-president, Miss Grace Edwards; secretary, Miss Marta Elizabeth Klein; treasurer, Clifford Balshaw. George W. Volk, chairman of the program committee, will give a report at the dinner to be held Oct. 25, 1937.

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RECITALS A SPECIALTY

Los Angeles News;
O. T. Hirschler Head
of Choir Directors

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., July 12.—Otto T. Hirschler has been elected president of the Hollywood Choir Directors Guild, organized about six years ago. At the guild's recent festival an excellent program was presented and the organization seems to have made a place for itself in the community. Under Mr. Hirschler's direction the work is sure to prosper and a number of interesting events have been planned.

The choir boys of St. Matthias' Church, under the able direction of Ernest Douglas, gave a first-class entertainment late in June. Among the best things on the program was the delightful "Alice in Wonderland" song cycle by Liza Lehmann and a splendid setting by Ernest Douglas of Lieder's "The Four Winds," for men's voices—a piece of music that should certainly be published. The program closed with an amusing amateur hour under the direction of Stanley Williams, who excels at this sort of thing.

Clarence Mader has been commuting between Los Angeles and San Francisco during the summer session of the Westminster Choir School which has been held at Berkeley. He reports a very successful school, with a good enrollment and great interest.

At the recent state convention of music teachers held in San Francisco one of the highlights was the organ recital by Warren D. Allen at Stanford University. Usually the organ is neglected at these conventions. Mr. Allen gave a fine program and later discussed "New Developments in M. T. N. A. Conventions" in a most worthwhile and entertaining way.

Marcel Dupré and his daughter are to play in Hollywood Nov. 13. They will be presented by Norman S. Wright, for many years a pupil of Mr. Dupré and now organist of the First Methodist Church of Hollywood.

Father Finn of the Paulist Choir will conduct classes at Mount St. Mary's College in Los Angeles from Aug. 16 to 28. This is Father Finn's fifth or sixth visit here and it offers a fine opportunity for all those interested in the art to study at little expense.

William Ripley Dorr and his St. Luke's Choristers "stopped the show" when they recently assisted the Ellis Club in one of its regular concerts. These boys do a splendid job of singing and I hope that some day they will be given a real opportunity in a picture. I have the habit of chasing all over town to see the pictures in which they have sung only to find out that their part has been cut to almost nothing. In one of the recent pictures for which they had received an unbelievable sum all I could discover was two Amens. These were sung very well but they must have cost the

producer some \$700 each—surely a record price for Amens!

Our old friend Frank H. Colby, editor and publisher of the *Pacific Coast Musician*, is to be congratulated on the great improvement in his paper in the last six months. He has been featuring "Motion Picture Music and Musicians" in a most entertaining way. It is the first time this has been done in a first-class musical paper and the results have shown that the general public as well as musicians are very much interested in such news. Mr. Colby has printed interviews with the leading composers, arrangers and actors-musicians and reviewed from a musical standpoint all of the important pictures that have a real musical score. I am glad to know that the circulation has gone up by leaps and bounds and that the public is even buying it from the news stands in worthwhile quantities—something unique for a musical paper.

Durham, N. C., Choral Conference.

During the week of June 13 a choral conference for supervisors of music and church choir directors was held in Durham, N. C., under the direction of William Powell Twaddell. This conference was in response to requests from those who from time to time had heard the singing of choral groups from the Durham city schools and other organizations directed by Mr. Twaddell. The conference was held in the First Presbyterian Church. The resources and equipment of this church were placed at the disposal of the students. Ensembles from the Durham Children's Choir School, the East Durham Junior High and the Central Senior High Schools were used as laboratory and demonstration units. Under the direction of Mrs. Wesley F. Beavers, secretary and social director of the conference, a number of social features were arranged. In addition to the usual receptions, tours of the city and visits to neighboring universities were included. Duke University was host to the conference for dinner and arranged a special organ recital and a carillon concert for it.

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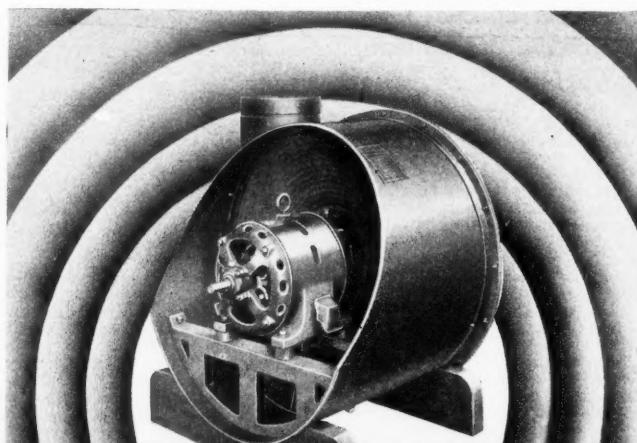
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FRANK R. GREEN



FRANK R. GREEN, a young Omaha organist and composer, is drawing congregations of unusual size to recitals in which he is heard at St. Paul's Episcopal Church, Council Bluffs, Iowa. On a recent Sunday afternoon he played one of his own compositions, *Andante Cantabile*, a tone poem for organ. The music was written to a poem entitled "Omnia Vincit Amour," written by Mr. Green's aunt, Vivian Lawton Hammond of Davenport, Iowa. This was the first public performance of this composition. His last number was also

his own—a Postlude in C minor. The complete program for the hour of organ music follows: "Moment Musical," Schubert; "By the Pool of Pirene," from "Tanglewood Tales," Stoughton; "Rimembranza," Yon; *Andante Cantabile*, Frank Green; Postlude in C. Green.

The organ at St. Paul's Church is a three-manual built by Möller. St. Paul's has a choir of forty voices and three paid soloists.

At present Mr. Green is working on "Les Chemins de La Croix," fourteen short numbers depicting the fourteen stations of the cross. He hopes to have it completed in June.

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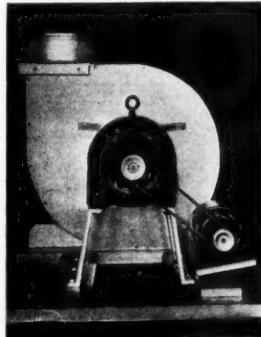
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